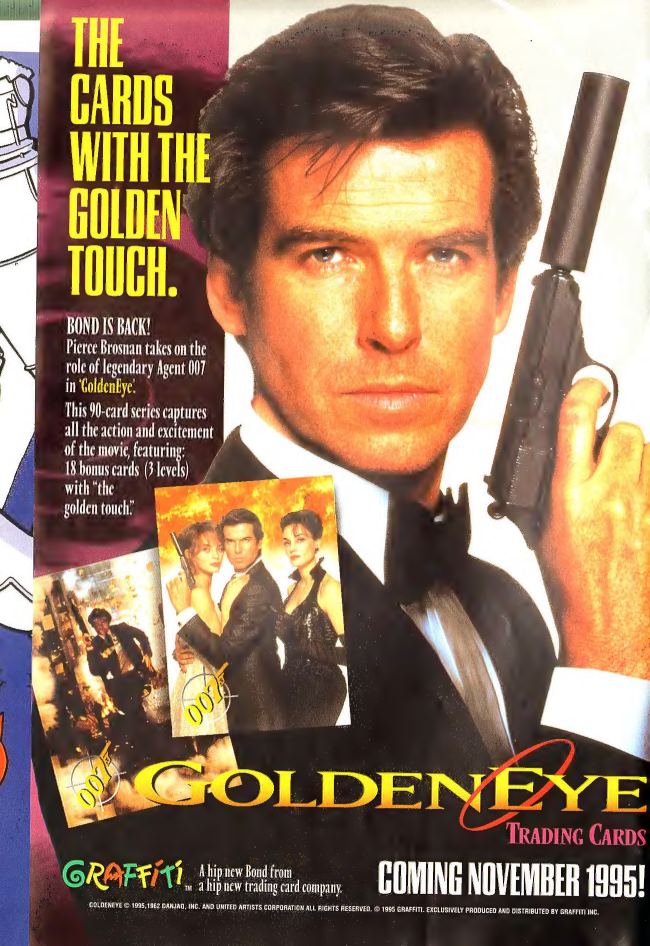
OVERSTREET'S FAN

#7 December 1995 $3.95/$5.50 CAN




THE CARDS WITH THE GOLDEN TOUCH.
BOND IS BACK!
Pierce Brosnan takes on the role of legendary Agent 007 in 'GoldenEye'.
This 90-card series captures all the action and excitement of the movie, featuring: 18 bonus cards (3 levels) with "the golden touch."
007
007
GOLDENEYE
TRADING CARDS
GRAFFITI
A hip new Bond from a hip new trading card company.
COMING NOVEMBER 1995!
GOLDENEYE © 1995,1962 DANJAQ, INC. AND UNITED ARTISTS CORPORATION ALL RIGHTS RESERVED. © 1995 GRAFFITI. EXCLUSIVELY PRODUCED AND DISTRIBUTED BY GRAFFITI INC.

THERE IS NO CURE.

CONTAGION

AN 11-PART STORY
FEATURED IN:

AZRAEL #15 - #16

BATMAN #529

BATMAN:
SHADOW OF THE BAT
#48 - #49

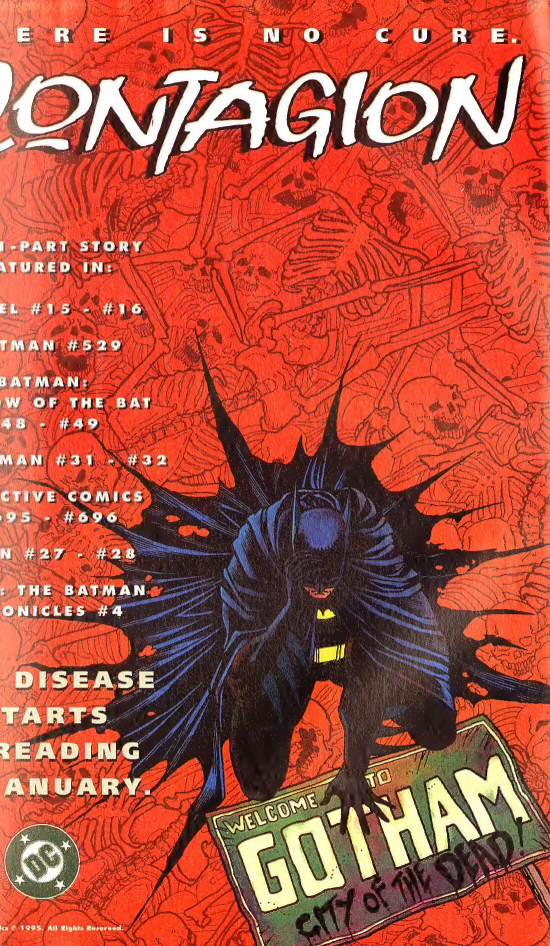
CATWOMAN #31 - #32

DETECTIVE COMICS
#695 - #696

ROBIN #27 - #28

PLUS: THE BATMAN
CHRONICLES #4

THE DISEASE
STARTS
SPREADING
IN JANUARY.



© DC Comics © 1995. All Rights Reserved.

Go ahead,



open her up.

Overstreet's FAN

features

Dave Sim 32
The creator of **Cerebus** and defacto guru for the indy press movement talks to **FAN** about his aardvark and more. ..... **by Joseph P. Rybandt**

Indy Press Profiles 36
Twelve of the most independent indy press folks identify themselves for your dancing, dining, and reading pleasure.

Harris Comics Bares Their Teeth 42
They're more than just Vampirella. Here's why. ..... **by Rob Samsel**

Terry's Big Day 48
Terry LaBan chews the fat about **Cud Comics** and **The Dreaming**, DC's post-**Sandman** book. ..... **by Benn Ray**

Star Wars Jumpstarts "New Visions" 69
Artists bring their own flare to the Star Wars Galaxy

Walter Koenig On Comics 70
Star Trek's scream King (a.k.a. Chekov) and **Raver** return to funny books. ..... **by Daryl F. Mallett**

I May Not Know Art, But... 82
Original art is one of the rapidly developing areas of collecting. Here's an insider's view. ..... **by Shawn Spurlock**

Rune Vs. Venom 86
Marvel vs. DC isn't the only crossover around. ..... **by Tom Mason**

columns

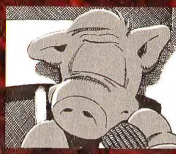
Hollywood Heroes by Andy Mangles 58
Andy Mangles' Star Wars Futures 64
On The Road with Michael Davis 76
Jeff Mariotte's Behind The Lines 79
You Wanna Play Games?—Gaming cards by Steve Fritz 91
Toys (and it's HUGE!) by James Bullock 94
Max Gottfried, The Card Shark 102
MegaByte Me — Video Games by Marshal M. Rosenthal 106
Nick's Picks by Nick Wyche 118
High End Market Report by Joe Mannarino 127
Frank Miller 224

departments

Renegar Speaks: Letter from an Editor 6
FAN Mail 8
The Facts Up Front 10
Company News 20
Names in the News 30
FAN Film 15 60
Manga/Anime 88
Psychotic Reactions: Music Reviews 110
FAN Faves 112
FAN Flashback 119
FAN 15 120
FAN Forecast 122
What's What? Market Reports 123
Advisors 128
The Overstreet Comic Book Price Guide 129
FAN Headquarters 218

contests

Illusive Contest 68
Graphitti Designs' Mr. Monster Contest 74
Central Park Media Contest 90
Contest Winners 222



Dave Sim and his aardvark
pg 32



Twelve, count 'em, twelve Indy Press Profiles!
pg 36



Back from the dead and lookin' goooood
pg 42



Terry LaBan and life post-Sandma
pg 48



Vampirella Cover
by Caesar & Chris Batista
Colors by Brimstone

Indy Press Jam Cover
Characters Illustrated by Dave Sim & Gerhard, Terry Moore, Evan Dorkin, Dama Christy, Bernie Mireault, Shannon Wheeler, Drew Hayes, Paul Rogge, Jim Woodring, Peter Bagge, Jared Waller, Marc Hempel, and Chris Ware • Additional and Background Inks by Gerhard • Concept by Benn Ray • Concept Layout by Jeff Dillon • Organization by Joseph P. Rybandt, Benn Ray, & Dave Sim

A holiday message from the "whadya-get-me guy



Mike Renegar

Well, the holiday season is almost upon us. A time for giving and sharing with a festive spirit. And what better way to celebrate the holiday than by giving the gift of comics! The great thing about comics is that they appeal to all ages, from DC's **Sandman** to Marvel's **Barbie**, there's something for everyone. And don't just look at the comics...there are tons statues, toys, cards, and shirts available too. So remember, this holiday season, check out your local comic shop for your gift-giving needs!

And speaking of gift-giving, if you've been enjoying **Overstreet's FAN**, give one to a friend. And this issue would be a great one to start with.... We've got an extended Indy Press Profile this month containing some of the hottest talents in the market, a great Harris Comics interview, and we take a look at one of my favorite creators, Dave Sim. We've also increased our coverage of the Toy and the Movie sections (okay, okay, enough letters already!) and added a new music review section. **FAN** #7 also starts two new serials: **Lady Rawhide** and **The Elementals**. It's hard to believe you can get all this great stuff in one magazine! This thing is huge!



But nothing is going to be as huge as our year end special. Yes, that's right, issue #8 will be a colossal 350 pages and packed with so many goodies you'll think it's Christmas all over again. This earth shattering book contains a look at the events that rocked '95 and the future of comics in '96. This issue even has a coupon for the exclusive **Witchblade** 1/2! If you miss this issue, you don't belong in the future!

Well, that's it for me this month. Have fun, stay safe, and have a Happy Holiday. Remember, 'Tis better to give than receive (Michael Renegar c/o **Overstreet's FAN**, Gemstone Publishing...).

Happy Holidays!







GEORGE PEREZ
GIL KANE
STEVEN GRANT
JOSEF RUBINSTEIN
BILL SIENKIEWICZ

FIVE KILLER CREATORS... ONE INCREDIBLE COMIC!



NEIL GAIMAN'S

Lady JUSTICE

"THIS IS A INSANE COMIC. ITS GOT BLOOD, GUTS AND SWEARING. PLUS, THE CHICK HAS SOME BIG HOOTERS. ALL THE MAKINGS FOR A GREAT STORY. I WOULD HIGHLY RECOMMEND THAT YOU PICK IT UP. IT HAS A LOT OF POTENTIAL FOR BEING A GOOD STORY. LOOKS LIKE TEKNO COMIX CAN CONTEND WITH THE BIG BOYS."

-Chris "Rey de la Quesa" Meyer, SUBCULTURE



©1995 BIG ENTERTAINMENT. All Rights Reserved.

Dear People at **FAN**:
I'm sending the Diamond invoice of **FAN** to appear in the comic shop listings of your magazine [FAN Headquarters]. It seems we will be the first South American shop to be listed!

By the way, you are doing a very good mag and I like reading it every month. Good luck in the endeavor!
All the best,
Leandro Oberto/Manager
Genux Comics
Buenos Aires, Argentina

Wow! Thanks for the kind words, Leandro, and welcome aboard!

Dear Editors,
Re: Your mini-review of **Fantastic Four Annual** #17, in **FAN** #5. There was no "... oversight on (my) part..." involved in the FF "...never tracking) down the offending Skrull/cows and contain(ing) them." As stated in that issue, those three Skrulls were killed during the Kree/Skrull war, long after they had been changed back from their bovine state. Perhaps the Skrull Kill Crew crew should have done their homework, as I did. At the very least, your reviewer should have paid a little more attention to the story he was reviewing.
Best,
John Byrne
via Internet

Our apologies. Thanks for the correction! Lousy Skrulls.

Overstreet's FAN:
My friend and I were having a debate whether Gotham City or Metropolis is in reality New York City. We have both researched this and we have both found documents to support both claims that Gotham City and Metropolis are New York City.

Discovery by Jeff Clifford: In a book called **The Great Superman Book** it states that Metropolis is in fact New York City and that the Statue of Liberty sits in Metropolis Harbor.

Paul Roberts' discovery is: **Webster's New World Dictionary** states under "Gotham," definition no. 2; "name for New York City". Also, in a old **Detective** comic book a reader asked where was Gotham City located and the editor stated that Gotham City is just another name for New York City and that Gotham City is in fact New York City.
We would like to get an official answer regarding these discrepancies from DC Comics. We would like to mention that **Overstreet's FAN** is a great magazine and it outshines **Wizard** and **Hero** by far! Keep up the good work!
Paul Dale Roberts, **Jeff Clifford**
Sacramento, CA, Vacaville, CA

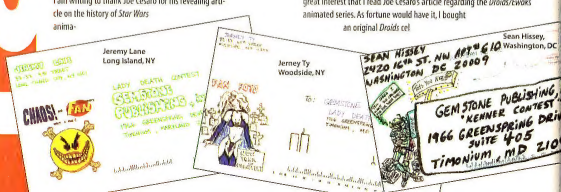
Paul & Jeff—although they started out to represent New York City (you're correct, they both did), neither Gotham nor Metropolis now represents the Big Apple in the the current DC Universe. New York is New York these days.

Dear **FAN**,
I am writing to thank Joe Cesaro for his revealing article on the history of *Star Wars* animation. I had often wondered what had become of the artwork from the twelve-minute piece in the *Star Wars Holiday Special*, considering myself at least lucky enough to own a bootleg copy of it. When I read in **FAN** that a limited edition seri-cel of Boba Fett was to be available to those buying the videos, I immediately ran out to buy one, even though I already have several copies of each. Upon discovering the mailing address of Royal Animated Art was only minutes from my house, I called to ask if I might come by to pick one up. Joe Cesaro happily agreed to show me around the small complex where stacks of original art teetered on every available horizontal space that wasn't used for walking, and then some. He steered me into a small storage room where in a cardboard box he revealed the last known original cels and backgrounds from that *Holiday Special* segment. Needless to say I couldn't believe it! For years I had been trying to locate this art and the whole time it had been just minutes from my house! There were only a handful of actual cels left but an amazing number of backgrounds had actually survived. I discovered my bootleg video had not done these background plates justice, as they are rendered exquisitely in brilliant clear colors, and detailed with equal craft. Of course I couldn't resist asking if they were for sale, and they weren't, but Joe graciously offered to sell me an original production cel of Boba Fett along with its line drawing. "Are you kidding?" I asked. Before I knew it, I had an original *Holiday Special* cel backed with a copy of its background, which I found among the shuffle of background plates randomly stored in the old cardboard box. I figure I won't be able to wipe this stupid grin off my face for at least a month! My most sincere gratitude to Joe, who really went out of his way to accommodate my hard-core *Star Wars* obsession. Hopefully his article will spur LucasFilm to seriously consider the release of this long lost animated gem in an official capacity (my bootleg is getting a little worn out).
Sincerely,
Pete Vilmur
Woodland Hills, CA


Jonathon Hong
Burbank, CA

*Pete, we thought Joe's article on the Star Wars animation in **FAN** #5 was pretty cool, too. We even liked his other animation article in **FAN** #1. Animation is one of the hot, new areas of collecting, and Joe knows the ropes. Is this an area other readers would like to see more of? Let us know!*

Dear **FAN**,
As a longtime **Star Wars** and animation art fan and collector, it was with great interest that I read Joe Cesaro's article regarding the *Droids/Ewoks* animated series. As fortune would have it, I bought an original *Droids* cel



[illegible] drawn colourfully low price (even for 1990).

The cast have consists of Governor Koong, Admiral [illegible] and 2 Stormtroopers all standing together, plus an [illegible] picture on background. As Mr. Cesaro stated, origi[illegible] series and backgrounds from the *Droids* series are quite [illegible] and as such, I have made my cel the center piece of my Star Wars collection. I only wish that the episode my character would become available on video to prove to my friends that my cel is authentic. Long live the Empire!

Greg Ottinger
Phoenix, Arizona

*Keep you eyes glued to our **Star Wars** coverage, Greg. (Not literally, okay?) There's lots more to come, and if more **Star Wars** videos become available, you'll read about it in **FAN**.*

FAN

Waaaa...hooa!

I've often said something in print that I have thought for years and years. IRON FIST NEEDS HIS OWN SERIES!

I am so happy that someone else out there feels that way! Iron Fist was one of the best characters that Marvel created during the fabulous 70's (by the way who *did* create Iron Fist?), and he has been ignored since his book's demise.

I never understood the philosophy behind teaming him up with Power Man anyway. If both books were selling poorly then what is the logic behind combining two mediocre books into one? The only logic I see is that the few people that bought either (or both) books would then buy the team-up, saving Marvel the expense inherent in producing two books versus one. It still doesn't make for a "good" book, though!

All who are interested in reading more with Iron Fist in it, try to pick up the old **Deadly Hands of Kung-Fu** magazine from Marvel. Some of the issues contain Iron Fist stories that are quite enjoyable!

Thanks FAN and Tony Starks!

Brian St. John
via Internet

*There are a couple of us here who loved **Iron Fist** (and even Power Man & **Iron Fist**, sorry), Brian. A lot of hopes were raised when his premiere artist, John Byrne, revived him in his **Namor** series, but precious little has been done with him since. Iron Fist first appeared in the pages of **Marvel Premiere** #15, illustrated by Gil Kane and written by Roy Thomas. His best-known appearances, though, were depicted by the greatest X-team ever, Chris Claremont and the above-mentioned Mr. Byrne.*

Overstreet's FAN

With the hoopla regarding **Marvel vs. DC/DC vs. Marvel**, I was disappointed that they didn't crossover the ultimate: Sgt. Rock and Easy Company vs. Sgt. Nick Fury & his Howling Commandos!

I have a suggestion to make: I think it would be great if comic collectors who have Golden Age & Silver Age comics to start scanning their collections on the internet for posterity. Hollywood lost vintage film footage due to corrosion and so on, we now need to get on the bandwagon and start preserving the antiquity of comics by either putting them on CD-ROMs or on the Internet for preservation. Is there any group that is doing this? We need to start doing this before we lose any of our past history in comics.

I must say that **Overstreet's FAN** is a great magazine and is very informative. I always look forward to the next issue. Keep up the good work.

Sincerely,
Paul Dale Roberts
via Internet

You sure write a lot, Paul. Marvel and several other publishers have already begun making comics available on CD-ROM, and we'll be running a feature on CD-ROM comics next issue. Whether the world is really ready or not for comics in this format remains to be seen, but we agree that the classics should be preserved. As for Sgts. Fury and Rock, that'd be cool. Who else would readers like to see crossover? Let us know! ■

HOW TO REACH US

Gemstone Publishing, Inc.
1966 Greenspring Drive, Suite 405
Timonium, MD 21093

e-mail: **fanmail1@aol.com**
fanmag@jagunet.com

pricing questions: **pricefan@aol.com**


Matt Busch
Pasadena, CA


Tim Mangus
Rockport, CA

Overstreet FAN

Robert M. Overstreet
publisher

Michael Renegar
editor

J.C. Vaughn
associate editor

Todd M. Hoffer
managing editor

Benn Ray
copy editor

Robert M. Overstreet
senior pricing editor

Joseph P. Rybandt
price guide editor

Scott Braden
research editor

James Bullock • Frank Cavalieri • Michael Davis • Geoff Fitz • Mike Gustafson • Leonard Kirk • Leonard Kirshner • Henry Jones, Jr. • Andy Lee • Michael Lindsay • Daryl F. Mallett • Andy Mangels • Joe Mannarino • Jeff Mariotte • Ed Martinique • Tom Mason • Frank Miller • Marshall M. Rosenthal • Rob Samsel • Han Solo • Shawn Spurlock • Jimm Stone • Vincent Vega • Nick Wiche
contributing writers

Tony Overstreet
art director & production manager

Mark Haynes
assistant art & production director

Jeff D. Ilon
graphic artist

Cathy Disbrow
design associate

Brady Darvin
marketing coordinator

John D. McGonigle
advertising coordinator

Carol M. Overstreet
executive director of operations

Karii Casalena
administrative assistant

Jennifer Unglesbee
administrative assistant

Stephen A. Geppi
president & chief executive officer

Overstreet's FAN [illegible]

THE FACTS

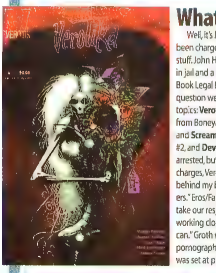
UP FRONT

Biography of a Legend

You know him, you love him, and where would comics be without him? That's right, we're talking about Mr. Marvel himself, Stan Lee. And on Tuesday, December 26 at 8 pm (9 pm PT) A & E's *Biography* series will explore the life of Stan. The show *STAN LEE: The Comix-MAN!* tracks his career from the Timely days through the '50's persecution of the comics medium. It also looks at his collaborations with Jack "The King" Kirby and Steve Ditko, and examines the FOX's widely successful *X-Men* cartoon. Aside from talking with family members and visiting him at work and at home, the show also talks with Edward Asner, Lou Ferrigno, John Ritter, Gene Simmons (of KISS), John Romita, John Buscema, Harlan Ellison, Mark Evanier, and filmmakers (rumored to be working on Marvel productions) James Cameron and John Singleton about Stan's impact on them. This show is produced for anyone who has ever picked up a comic. So take a step inside Stan's world with this A & E holiday gift to fans



MR. MARVEL: Comic legend Stan Lee (seen here on the set with *Mallrats* director Kevin Smith) will be the subject of an upcoming episode of A&E's *Biography*. The piece will feature interviews with Lee and take a look at his past work. Look for Stan Lee: The Com X-MAN! to air sometime this December. ©A&E

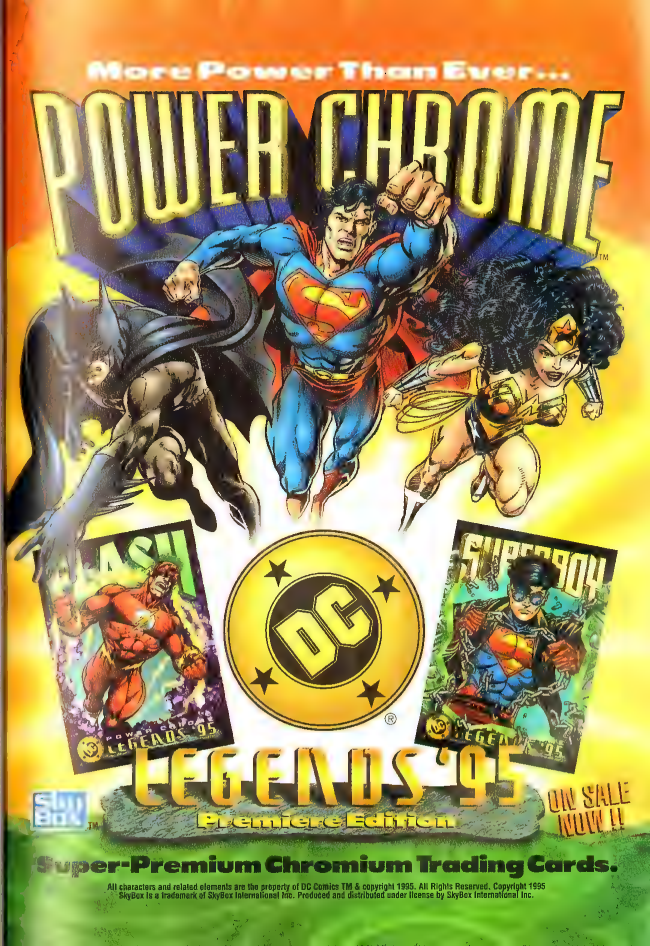


What First Amendment?

Well, it's happened again. Two retailers from Oklahoma City have been charged with a whole bunch of counts of selling obscene stuff. John Hunter and Michael Kennedy face an incredible 86 years in jail and a $100,000 fine. Bail was set at $25,000, which the Comic Book Legal Defense Fund raised for the two retailers. The books in question were from a variety of publishers and covered a range of topics: **Verotika** #4 from Verotik, **Mighty Morphin' Rump Rangers** from Boneyard, **Viper Series Official Art Book** from Japan Books, and **Screamers** #2, **Sex Wad** #2, **Nefarismo** #5, **Beatrix Dominatix** #2, and **Devil's Angel** all from Eros. Not only were the retailers arrested, but they were evicted from their store. In response to the charges, Verotik publisher/hard rocker Glenn Danzig stated "I stand behind my books and would never censor any of my artists or writers." Eros/Fantagraphics publisher Gary Groth had this to say, "We take our responsibility to support the retailers seriously. We'll be working closely with the CBLDF to help them in whatever way we can." Groth went on to add, "I consider the state's allegation of child pornography against **Devil's Angel** absolutely false." No court date was set at press time, but stay tuned to **FAN** for more info. ■

DC Surprises Gamers with OverPower Cards

Marvel vs DC? How about **OverPower**? You love 'em, you need 'em, and you darn sure can't live without 'em—at least that's what DC hopes. According to industry sources, DC has teamed up with Fleer to create their own set of the very successful **OverPower** cards. The first run cards are tentatively scheduled for release in March of '96 and will feature your favorite DC characters. Now fans can pit Superman against Batman *mano y mano* in the privacy of their own home. How about Superman vs. Spider Man? **Superman/Batman OverPower is completely compatible with, and further expands the Marvel OverPower game.** ■


More Power Than Ever...
POWER CHROME
LEGENDS '95
Premiere Edition
ON SALE NOW !!
Super-Premium Chromium Trading Cards.
All characters and related elements are the property of DC Comics TM & copyright 1995. All Rights Reserved. Copyright 1995 SkyBox is a trademark of SkyBox International Inc. Produced and distributed under license by SkyBox International Inc.

1995 World Fantasy Convention

by men about town
Joseph P. Ryba[illegible] & Benn Ray



THE DEALERS ROOM

Joseph: There was lots of cool stuff to be had for a book geek such as myself. It was just like a comic convention, dealers selling stuff, only this stuff had hardcovers and no pictures. It's always pretty cool to take a look at first editions of books by Lovecraft, Burroughs, Poe, etc., although all of these books are way out of my price range. Cool stuff and nice people from all over the country, including Dreamhaven books who had their new Neil Gaiman CD for sale.

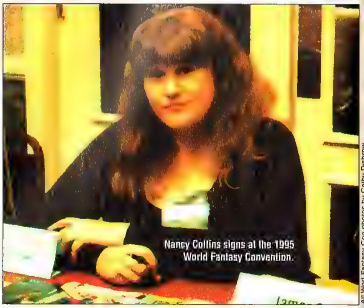
Benn: Aside from not understanding why someone would want, let alone be willing to pay upwards to $1000, for a German first printing of an Anne Rice novel, the Dealers Room was great. I love any room where I'm completely surrounded by books. I was intrigued by the amount of rare old editions of Poe books. Also, there was an abundance of cool old pulp magazines. Wow!



THE BOOK SIGNING

Joseph: I was there to work, so I didn't bring anything to have signed. Of course I didn't know who was going to be there, so I wouldn't have brought anything anyway. Everybody was very nice, it's hard not to be when you're all sharing the same tiny breathing space in a hot room for several hours. It begins to feel almost...intimate. Chris Claremont was there, as was Stephen Donaldson and Charles Vess and a whole bunch of others. Everyone was very nice, especially those in the hospitality suite set up for us hard-workin' press types.

Benn: I was overwhelmed at the amount of writers who turned out to sign. Nancy Collins, Michael Stackpole, Kevin J. Anderson, etc. But what was even more overwhelming were the fans. One guy was carrying about 150 lbs of books to get signed. That's what I like, the "Screw everybody else, I'm gonna get all 200 copies of my book signed, and they can just wait their turn" mentality. My second favorite comment of the signing was from Chris Claremont when I handed him the newest issue of **FAN**, (on the polybag was Fabian Nicieza's name) which was "FABIAN NI...DOH!" My first favorite comment was when Joe said, "Hey, let's hit the hospitality suite."



Nancy Collins signs at the 1995 World Fantasy Convention.

THE HOSPITALITY SUITE

Joseph: And away we went to procure things that would be free to us because we had badges that said Press! We met a lot of...um...interesting people there. We gave out copies of our magazine and generally promoted goodwill. Benn and I were our usual charming selves, libations were flowing, and good times were being had until the subject of "genre" fiction reared it's ugly little post-apocalyptic dragon head.

Benn: I love it. I don't generally read genre fiction. I don't mean to sound pretentious (then again, maybe I do), but I really don't care about the plight of sorcerers from the land of Nod. So when some young woman inquired about my reading habits, I told her "Give me Hemingway over Tolkien any day." which she responded by calling me pretentious. Other than that, and the nagging feeling that everyone was looking at us as if we were either a wagon or a knight, the hospitality was quite hospitable. (Convention Tip: You can always judge a Con by its hospitality suite, and this was one classy operation.)

THE AWARDS

Joseph: We were back for the final day, and what a day! The coveted World Fantasy Awards were being handed out to the lucky recipients. But before that we were fed. It was a very nice meal, a round of applause to all those involved. As the digestion set in, so did the anticipation. This is a pretty big deal. For those comic fans not in the know, Sandman won the award a few years back, so you can see how this all ties in and how we just-couldn't-wait hours out of the office.

Benn: Lots of controversy erupted shortly after the announcements. God, forbid...a comic book. Y'know, I hate awards, and it doesn't come from the fact that I've never won one. I tend to get caught up in any award ceremony. I find myself pulling for people I've never heard of and muttering "It's all politics," when my favorite didn't win.

Joseph: Yeah, I know what you mean. Even if I haven't heard of a book on the list and never read the material, I always want that one to win. It's all very engaging. I had some favorites I was pulling for.

Benn: Did they say just being nominated is an award? Awards ceremony, just like everything else about this Con, was top-notch. Kudos to all involved. But next time, please let me wear my chain mail and Spock ears. Please. ■

ARTWORK STOLEN

In an unfortunate related note, artist Don Maitz had his exhibit stolen from a Fed Ex truck in Baltimore, MD on Thursday, October 26. The artwork was being shipped to the 1995 World Fantasy Con. It was reported that thieves broke into the truck and grabbed the biggest crate there, not knowing what they were stealing. The theft involved 20 Maitz originals, mostly from the Guardians series and 3 pieces of art by Janny Wurts. At press time, police have no suspects and the stolen art was still not retrieved. ■



One of the many rare books on sale: a million copy of L. Frank Baum's The Wonderful Wizard of Oz. (right)

1995 WORLD FANTASY AWARD WINNERS

BEST NOVEL: Towing Jehovah by James Morrow

BEST NOVELLA: Last Summer at Mars Hill by Elizabeth Hand

BEST SHORT FICTION: "The Man in the Black Suit" by Stephen King

BEST ANTHOLOGY: Little Deaths edited by Ellen Datlow

BEST COLLECTION: The Calvin Coolidge Home for Dead Comedians and **A Conflagration Artist**, by Bradley Denton

BEST ARTIST: Jacek Yerka

LIFE ACHIEVEMENT AWARD: Ursula K. Le Guin

WORLD FANTASY ART AWARD WINNERS

BEST BODY OF WORK: Rick Berry

BEST COLOR: David Martin, **Snow Dragon**

BEST BLACK AND WHITE: Todd Lockwood, **Cerebus**

BEST EPIC FANTASY: Kevin Murphy, **The Lookout**

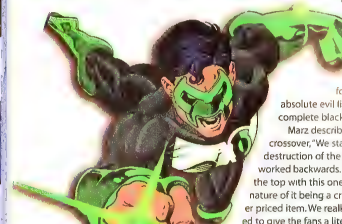
BEST DARK FANTASY: Bob Eggleton, **Cthulhu 2000**

BEST HUMOR FANTASY: Omar Rayyan, **The 1642 Invasion of Beanie Penguins from Outer Space**



Hey, like...cosmic:

Green Lantern & Silver Surfer Take to the Spaceways



"When I sat down and started thinking about this thing, the parallels between Hal and the Silver Surfer seemed really apparent," says Ron Marz, writer of the forthcoming **Green Lantern/Silver Surfer** crossover. "It was obvious fodder for the story. They're both stalwart heroes who have sacrificed so much of themselves in order to do the deeds of a hero. Hal eventually crossed the line where he isn't going to sacrifice anymore; the Surfer has not."

Hal, of course, is Hal Jordan, the former Green Lantern gone mad. Hal now goes by the name Parallax, but Marz often refers to the character simply as Hal, as one might address an old friend. Marz brings together several of the Marvel and DC mainstay characters for this epic including Hal Jordan, Thanos, Kyle Rayner (the current Green Lantern), the Silver Surfer, Terrax, and the Cyborg from the pages of **Superman**. Although Parallax and Thanos are the villains in the story, Marz is hesitant to classify Hal Jordan as a villain. "To me, Hal is kind of psychologically damaged goods.' He's lost his way. I hope the readers see Hal as more of a misguided force than an absolute evil like Thanos. He's not a complete black and white villain."

Marz describes the epic crossover, "We started with the destruction of the Universe then worked backwards. We had to go over the top with this one because of the nature of it being a crossover and a higher priced item. We really felt that we wanted to give the fans a literal bang for their buck. The best description is Thanos and Hal Jordan are struggling to, respectively, destroy or recreate the Universe. The Surfer and Kyle Rayner get caught in the middle."

The destruction of the universe is really the destruction of two universes as the Marvel and DC universes remain separate and distinct in this story. In most recent crossovers, the inter company heroes appear in each other's locales with no explanation to the reader. In this story, Marz uses the Marvel and DC universes as two distinct universes. Marz describes this as "one of the pillars of the story."

Marz said he struggled with striking a balance in the crossover. "What I'm trying to do here is tell a good story of epic, cosmic proportions and not lose the characters themselves in this epic background. With this crossover thing, you have to take some pains to portray the characters and to introduce the characters to the readers. I want everyone who picks up this book, whether they read **Green Lantern**, **Silver Surfer**, or neither, to really feel like they know these characters by the end of it. Maybe, if they get enough of a romp out of this, they'll want to pick up one of the monthly books."

As one of the creators of Kyle Rayner/Green Lantern, Marz has an almost paternal interest in the character. At the same time, he helmed the writing chores of the **Silver Surfer** for over fifty issues. Knowing these two characters so well gave him some insight as to how to work these two characters together. "I think it was an interesting juxtaposition between Kyle and the Surfer. Kyle is young, hip, and a very human character whereas the Surfer is a bit colder and more aloof and obviously much more experienced. I tried to play up the dichotomy of the two characters. The passages with Kyle might be a bit more fun and a bit more human. The passages with the Surfer may be a bit more cosmic. I have to admit that I probably enjoy writing Kyle more because he's just a guy. He's a very human

Fantasy Shop Raises $7500 for AIDS Research

Fantasy Shop Inc. has raised more than $7500 for Saint Louis Effort for AIDS through An Endless Effort featuring the Neal Pozner Memorial Charity Auction. During An Endless Effort, fans had the opportunity to meet creators Garth (**Preacher**) Ennis, Chris (**Sovereign Seven**) Claremont, and Howard (**Stuck Rubber Baby**) Cruse. Claremont reprised his role as Auctioneer Extraordinaire for the third straight year. Contributors to the auction included Michael Zulli, Matt Groening, Kurt Busiek, Rob Schrab, Guy Davis, Terry Moore, Tom Veitch, Mike Baron, Ron Marz, Steve Lieber, David Mazzucchelli, Lisa Snellings, Dave Sim, Dennis O'Neil, Louise Simonson, Broadway Comics, Image Comics, Acclaim Comics, AnimEigo, Chaos! Comics, Event Comics, WildStorm Productions, Dark Horse Comics, and many, many more.



Garth Ennis


Chris Claremont


Chris Claremont *(right)* presides over the Neil Pozner charity auction.

photos courtesy © Howard Fantasy Shop

Chris and that's always a lot of fun to write. With the Surfer, there's always the sense of nobility that you have to convey with him. That occasionally makes him a bit more difficult to get a handle on. I enjoyed getting back into the Surfer for this, especially in comparison to Kyle. They work really well as foils to each other."

Other characters from the Marvel and DC pantheons show up. The Cyborg from the pages of **Superman** and Terrax, former herald of Galactus, appear. The Cyborg and Terrax are in there in the early stages of the story, sort of as warm-up villains before Hal and Thanos actually arrive on stage. I got them to make an appearance, give us a little action, show the readers the Surfer taking on Cyborg and Terrax taking on Kyle. The idea was to show something I've seen before and whet appetites for what's coming. I had this image of the readers opening up the first page of the book and getting this shot of this character that they think is Superman. I thought that would be a really neat thing if, in a **Green Lantern/Silver Surfer** book, we give them Superman on the first page and it turns out to be the Cyborg."

Just coming up with these scenes of Kyle and Thanos together or Hal and the Surfer together was fun," Marz says of his scripting duties. "This is stuff that you think about when you're ten years old. For me, nobody to actually pay you to do it and I'll be working with Darryl Banks [pencils] and Terry Austin [inks] and have them visualizing the stuff that I come up with in my head, it's the best job in the world. I was writing both characters at the time. I was hoping I was the obvious choice. I could do these crossovers until I'm a little old man. I would write any crossover anywhere because these things are almost always a chance to do something that hasn't been done before."

Marz recently became a father and describes the exhilaration of fatherhood continued with writing this dream project. At the beginning of July, the baby was born. For a lot of that month I was working on these crossover projects and it was just the best month of my life. I had a new baby *and* I was working on these dream projects, it was just great." ■

-Andy Lee

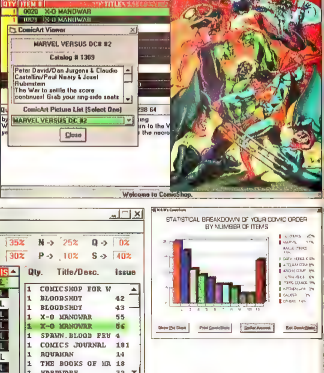
M&M: Won't Melt on the Racks

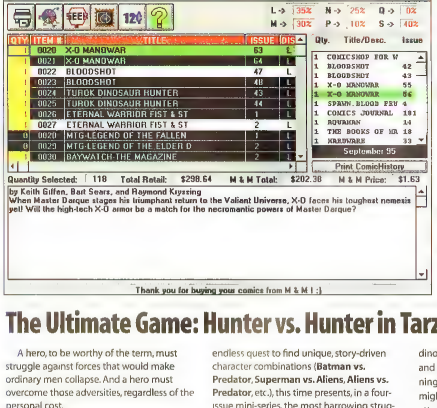
Comic book ordering has entered the twenty-first century with M&M Comic Services computerized product catalog. A comic book retailer in the business for almost thirteen years, M&M has created **ComicShop**, an easy-to-follow computerized ordering system for both Windows and DOS users. **ComicShop** allows the consumer to order books and other comic-related items, as well as keep track on what and how much they are purchasing on a monthly basis.

"We feel it will simplify ordering comics with having everything from everyone in a single software package," M&M's Michael Mlewski said.

Mlewski went on to say that once the three disk program is installed, fans can keep track of their comic spending, graph the num ber of titles they are purchasing from what publishers every month, as well as order new comics through M&M's subscription service. M&M a so provides free update disks that include new offerings and accompanying picture files with every monthly order.

"We've been getting people who've stopped reading comics back into the hobby as well as reaching a new market with computer users," Milewski added, "but the bottom line is, we're just trying to make comics fun again."




ComicShop
File Customer Settings Help
L -> 35% N -> 25% Q -> 0%
M -> 30% P -> 10% S -> 40%
QTY ITEM # TITLE ISSUE DIS
0020 X-O MANOWAR 63 L
0021 X-O MANOWAR 64 L
0022 BLOODSHOT 47 L
0023 BLOODSHOT 48 L
0024 TUROK DINOSAUR HUNTER 43 L
0025 TUROK DINOSAUR HUNTER 44 L
0026 ETERNAL WARRIOR FIST & ST 1 L
0027 ETERNAL WARRIOR FIST & ST 2 L
0020 MTG-LEGEND OF THE FALLEN 1 L
0029 MTG-LEGEND OF THE ELDER D 2 L
0030 BAYWATCH THE MAGAZINE 1 L
Qty. Title/Desc. Issue
1 COMICSHOP FOR W
1 BLOODSHOT 42
1 BLOODSHOT 43
1 X-O MANOWAR 55
1 X-O MANOWAR 56
1 SPAWN BLOOD FEU 6
1 COMICS JOURNAL 191
1 AQUAMAN 14
1 THE BOOKS OF MA 10
1 MARVELS 3
September 95
Print ComicHistory
Quantity Selected: 118 Total Retail: $298.64 M & M Total: $202.38 M & M Price: $1.63
by Keith Giffen, Bart Sears, and Raymond Kuyezing
When Master Daque stages his triumphant return to the Valiant Universe, X-O faces his toughest nemesis yet! Will the high-tech X-O armor be a match for the necromantic powers of Master Darque?
Thank you for buying your comics from M & M ! :)

ComicShop, the new easy to use comic purchasing software from M&M Comic Service, allows users to order books *(left)*, keeps stats on how much they are purchasing on a monthly basis *(above)*, and even to examine sample artwork *(top)*. The software is available in both Windows and DOS formats. In addition, with each order, M&M will provide update disks with new offerings and accompanying picture files.

The Ultimate Game: Hunter vs. Hunter in Tarzan vs. Predator

A hero, to be worthy of the term, must struggle against forces that would make ordinary men collapse. And a hero must overcome those adversities, regardless of the personal cost.

Welcome to Pellucidar, the land of the eternal sun. A realm of steaming, prehistoric jungles, mighty Cretaceous-era dinosaurs, and fierce human warriors. A world inside our world. A place seemingly made for conflict of epic, mythic, proportions. Welcome to **Edgar Rice Burroughs' Tarzan vs. Predator at the Earth's Core.**

Dark Horse Comics, in their seemingly endless quest to find unique, story-driven character combinations (**Batman vs. Predator**, **Superman vs. Aliens**, **Aliens vs. Predator**, etc.), this time presents, in a four-issue mini-series, the most harrowing struggle yet in the life of a Tarzan...

It starts with a streak of light in the night sky over the North Atlantic. It could be merely a meteor, or it could be something a lot more sinister. (Since this is a comic book we're talking about, and given the particular title of this comic book, it seems like a safe bet that it's more than just lights.) If it was only a harmless light show, then why are the dinosaurs of Pellucidar, some of the strongest and most formidable beasts on earth, beginning to die? Why are some of Pellucidar's mightiest warriors falling to mysterious attacks? And why has David innes, the ruler of Pellucidar, vanished? These are some of the questions Tarzan will try to answer when he follows a trail of carnage into the heart of Pellucidar, with the lovely Jane Porter at his side.

Edgar Rice Burroughs' Tarzan vs. Predator at the Earth's Core #1 will be in comics shops by the middle of January.

The line starts here for ComicShop™ for Windows.

50% off your Marvels and DCs the first time you use ComicShop™



Money back guarantee if not completely satisfied

Wouldn't it be great to go back to the times when you could buy all your monthly comics from one catalog, at great prices & still be sure you got everything you wanted?
Well, unfortunately, those days are gone. Unless you buy your own ComicShop'.

ComicShop™ is Windows software that takes all the work out of making your monthly comic selections, and returns the excitement and fun to comic collecting! ComicShop™ saves you up to 40% off your new comic purchases, is easy to use, keeps track of all your selections, and statistics about your buying habits. If all this isn't enough, how about storyline descriptions for almost all titles offered by major publishers, and a prime selection of full color pictures (like the one above) representing the coolest comics coming your way!

All this for only $29.95. But wait, here's the best part. We are so confident you'll love your ComicShop™ for Windows, we'll give you 50% off your Marvels and DCs the first time you use it, and if you don't use it, we'll give you your money back!

I don't want to wait in line with Lobo.
Here is my $29.95. Send me my ComicShop™ right away.

NAME: _____
ADDRESS: _____
CITY _____ST:___ZIP:_____

M & M Comic Service
P.O. Box 6
Orland Park, IL 60462
708-349-2486





X-Files Display

Now, for your shopping convenience, all of your *X-Files* paraphernalia can be found in one place. This stylish display rack, available to your local retailer, has room enough for all those hot must-have *X-Files* items from mugs to ball-caps to computer screens to fishing tackle to t-shirts to comics. No more wandering around shops frustrated and desperate to find anything with *X-Files* on it, just look for the "*X*" 6' off the ground and get all the *X-Files* you need.

TRUST NO ONE



Sometimes a Banana

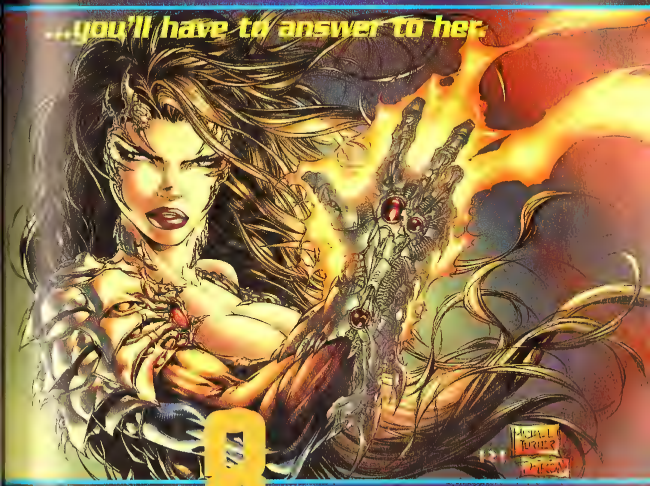
The third annual Alternative Press Expo (A.P.E., to you and me) will be held at Parkside Hall in lovely downtown San Jose, CA on Saturday, March 23, 1996. The focus of this one-day event is alternative, small press, and self-published work, ranging from mini comics to 'zines to non-superhero titles produced by larger companies (y'know, alternative stuff). Exhibitors who appeared in the past include Aardvark-Vanaheim (Dave Sim), Cartoon Books (Jeff Smith), Astro Comics (B.C. Boyer), Aria Press (Colleen Doran), Coppervale Press (James Owen), Exhibit A Press (Batton Lash), Beanworld Press (Larry Marder), **Factsheet Five**, Slave Labor (the founder of A.P.E. is Slave Labor's Dan Vado), and many more. The event, run under the auspices of the San Diego Comic Convention, is open to the public. For more information call (619) 544-9555 or write Comic-Con International, 311 Fourth Ave., Suite 512, San Diego, CA 92101.

A P E 3

IF YOU MISS THIS EXPLOSIVE ISSUE...

OVERSTREET'S FAN

...you'll have to answer to her.



FAN #8

Our 350-page "Year in Review" spectacular is the only place you'll be able to get an exclusive

WITCHBLADE 1/2 book!!!

COMPANY NEWS

Spanning the Northern Hemisphere, the Company News team was divided about the situation with Quebec. Beam Ray, stuck in a seedy hotel somewhere in East Texas drinking cheap bourbon and feeling bitter, voted for secession; Jimmi Stone, at the Canadian/American border taking the people's pulse, voted against secession; and Joseph P. Rybandt, still trying to find his way home, thinks we drop back and punt.

ACCLAIM

Okay, so we screwed this one up: Scott McCloud did *not* have anything to do with **PunX** #2 and the hysterical send-up of McCloud's **Understanding Comics**. Keith Giffen gave us a very friendly rap on the skull and pointed out our faux pas. It was Giffen doing McCloud, not McCloud doing McCloud. Our apologies to all concerned.

ARCHIE

Hanna-Barbera's group of hip alley cats are on the prowl this January in **All-Stars** #4. That's right, Top Cat returns to comics with an all-new story called "Top Cop." This issue also features the Flintstones and Yogi the Bear. • Also in January, be there as everyone's favorite video-game-based character faces off against Knuckles in **Sonic vs. Knuckles Special** #1.

BLACKOUT COMICS

The first follow-up to **Hari Kari** (Wow! The very name sounds dangerous!) will be **Hari Kari Private Gallery** with pin-ups by many industry artists such as Tim Vigil, Gene Colan, and Bill Maus. On sale in January. • Michael Kaluta (**The Shadow**) will be doing the cover to **Jugular** #1 due out in February. • Aside from his writing duties on **Jugular**, Mike Baron will also be writing the new, futuristic action, adventure series debuting in March called **High Voltage**

BONGO COMICS

The BBC just ain't what it used to be now that it stands for the Bart Broadcasting Channel. In **Simpsons Comics** #17, the network wars in Springfield get nasty when even Krusty can't compete with Simpson programming like *Lisa Simpson's Joy of Soy* show.

BRAINSTORM COMICS

A special limited gold foil edition of the **Vamperotica Annual** #1, called, oddly enough, **Vamperotica Annual** #1 **Gold Edition** ships in February. • Also shipping in February is **Legends of Luxura** #1, an all new ongoing series that features tales of Luxura's past.

BYRON PREISS MULTIMEDIA

It's the next step in the union of computers and comics: Comic readers can now interact with comics on-line. It's almost like real interaction with Virtuacomics. Part of this new universe will be **Stan Lee's Riftworld**, which will host several titles. **They Call Me...the Skul** (written by Danny Fingeroth, penciled by Ron Lim and inked by Jimmy Palmiotti), about a classic teenage superhero; **The 6th** (written by Fabian Nicieza and penciled by Greg Luzniak), featuring a new super-team; and **The Suit** (written by Dan Chichester and Greg Wright and penciled by Shawn McManus), boasting a superhero in armor. • Byron Preiss will also be presenting digital reproductions of traditional comics. First up are **The Ray Bradbury Chronicles**, illustrated by such artists as Mike Mignola and Dave Gibbons

CALIBER COMICS

Fresh from the pages of **Negative Burn** and the sold-out **The Apparition: Abandoned** one-shot comes **The Apparition** #1 in January. This ongoing bi-monthly continues the story of the Angel of Benevolence, Adriel. It's a tale of spiritual warfare, human suffering, and redemption. • January also seems like a good month for tattoos. So be sure to get **Tattoo** #1. (No, this ain't about a little guy in a white suit yelling "De plane! De plane!") This is the story about a woman turned warrior in order to survive the new way of things in the future.

CENTRAL PARK MEDIA

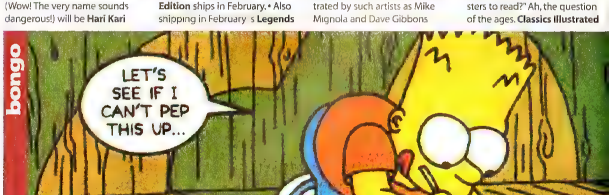
What are the 2 big things all the cool kids are goin' nuts for? No, not shiny variant covers and pogs, its Japanese animation and phone cards. Finally, the two crazes taking the country by storm are teamed up. Be sure to get your Con commemorative cards: **Cyber City Oedo 808** (for Anime Expo), **Akai Hayate** (for Anime America), and **Sohryuden: Legend of the Dragon Kings** and **MD Geist** (for the San Diego Comic Con). Available at all the conventions will be **Urotsukidoji: Legend of the Overfiend**, **Project A-ko**, **Hades Project Zeorymer**, **Iczer 3**, **Demon City Shinjuku**, and **Genocyber**. Collect them all and you'll never have to dial 1-800-COLLECT again.

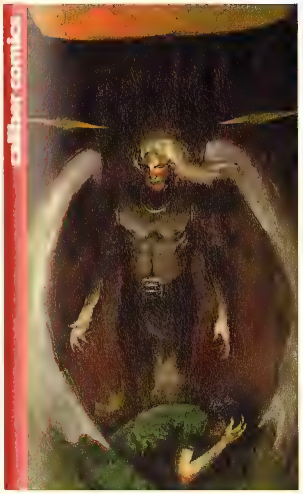
CFD PRODUCTIONS

After **Vampire Verses** #2, due to hit the shelves in January, look for a **Vampire Verses** bi monthly to follow.

CLASSICS INTERNATIONAL

"How do you get those youngsters to read?" Ah, the question of the ages. **Classics Illustrated**

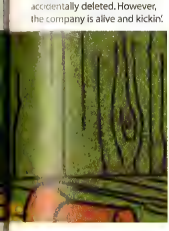




hit upon it years ago with their illustrated novels (sort of like **Cliffs Notes** in comic form). Now, in the midst of the bloody Information Revolution, 5 of their **Classic Illustrateds** are coming to CD-ROM.

CLAYPOOL COMICS

Due to miscommunication, Claypool Comics' solicitations for Diamond's **Previews** catalogue in September and October were accidentally deleted. However, the company is alive and kickin'.



Shipping in this month are **Elvira, Mistress of the Dark** #32 and **Soulsearchers and Company** #15.

CRUSADE

Crusade is the latest line to sign an exclusive distribution deal with Diamond Comic Distributors. This goes into effect with issues arriving in January. • Writer Dan Mishkin, penciler Amanda Connor, and inker Jimmy Palmiotti join **Shi** creator Billy Tucci for the **Tomoe** mini-series.

DARK HORSE

If you missed Terry LaBan's **Cud Comics** #1, be sure to check out #2, it ships in January. • Also in January comes the first of a 3-part series, **Space Usagi** #1. Follow the thrilling adventures of Kiyoshi as he tries to earn his people's loyalty by recovering his clan's lost treasures. • **The Foot Soldiers** #1 comes stomping your way in January, too. Follow this 12-part series (#1 features a cover by Alex Ross) as an old man with a crutch emerges from the shadows in a futuristic world to choose mere boys to unearth a forgotten legacy.

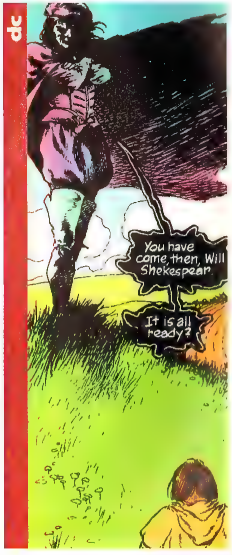
DC

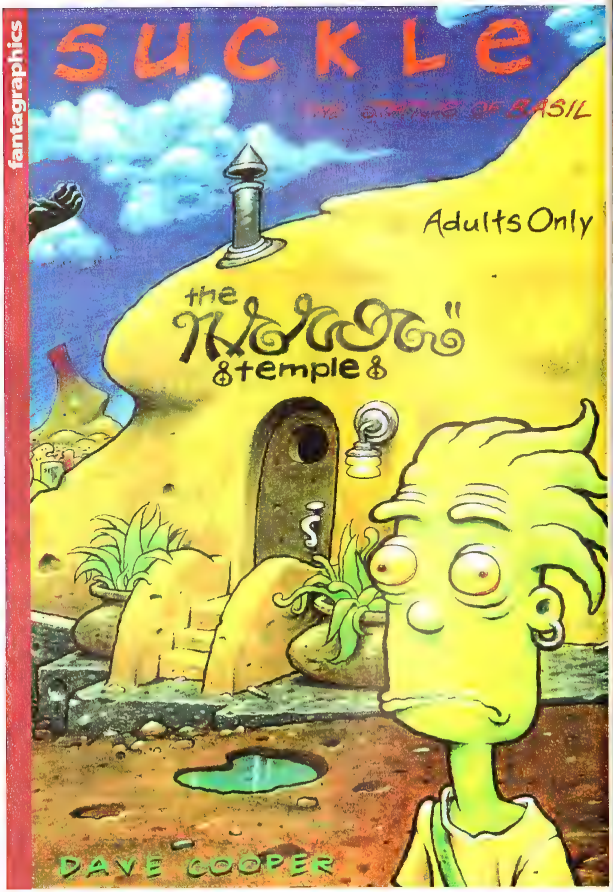
Well, that's it. It's over. The final issue of **Sandman**, #75, is due to ship in January. The 48-page issue features breathtaking illustrations from Charles Vess. This final tale involves Morpheus collecting the last part of the debt owed him by Shakespeare. If you're like us, you're waiting for Neil to say, "Just kidding. It's not really over. I was pulling your leg." • "Guest Star Month" erupts in the **Superman** books. Scheduled to appear are: Batman in **Action Comics** #719, the Spectre in **Superman: Man of Steel** #54, Plastic Man in **Superman** #110, Impulse in **Adventures of Superman** #533, and finally Captain Marvel in **Superman: Man of Tomorrow** #4. •

"Contagion" breaks out in the **Batman** books as rogue members of the Order of St. Dumas steal and unleash a horrifying biological weapon. They also let loose this monstrous 11-part crossover in **Batman: Shadow of the Bat** #48, **Detective Comics** #695, **Robin** #27, **Catwoman** #31, **Azrael** #15, **Batman** #529, **Batman: Shadow of the Bat** #49, **Detective Comics** #696, **The Batman Chronicles** #4 (tie-in), **Catwoman** #32, **Azrael** #16, and **Robin** #28. • **Blood & Shadows** #1, a 4-part Veritgo mini-series written by Joe R. Lansdale with art by Mark A. Nelson, also runs amok in January. Hard-boiled private dick Chet Daly gets drawn into a grisly case of homicide and supernatural horror which leads to an inhuman elemental force of mutilation and murder. Now doesn't that sound like a picnic in the park?

DYNAMIC FORCES

Hey, guess what? More phone cards...and these come just in time for Christmas. This batch features Ash from Event Comics (the cover to **Ash** #3) and Shi (the cover to **Shi** #4) from Crusade. • In January, Dynamic will ship special editions of **Ash** #0 and **Double Impact/Helina** #1 polybagged and containing either an **Ash** #0 phone card or a **Double Impact** #2 phone card, depending on the book. • Also in January, be on the lookout for a **Double Impact** #1 phone card




SUCKLE
THE STORIES OF BASIL
Adults Only
the Weird temple
DAVE COOPER



ENTITY

In the 90s edition of all great comic companies comes...THE CROSSOVER! This one, shipping in February is **Nira X/Cynder: Endangered Species** #1. This bad girl duo teams up to overthrow those creepy ever-present evil forces that hold a bloodsport contest and destroy the race of the week. • Soon to be a major Hollywood motion picture (how often do you hear that one), **Metal Militia: Bring the Hammer Down Graphic Novel** #1 collects the mini-series featuring the work of artist Hoang Nguyen. This baby comes your way, guns-a-blazin', in February. • Computer games to keep an eye out for in February: **Abuse** (similar to **DOOM** and **Aliens vs. Predator**), **Baryon** (arcade fighter scrolling shooter), **Duke Nukem 2** (arcade action game), and **Superspeed** (computer racing game).

EVENT

Torn from the pages of **Ash** (Sounds pretty dramatic, doesn't it?), it's a whole gang of lethal lowlies ravin' to kick some ass (think bad girl with a hint of girl next door, then multiply that by 22). It's **22 Brides** (and they ain't lookin' for 22 brothers...y'know, like *7 Brides for 7 Brothers*). Plotted by Joe Quesada and Jimmy Palmiotti, this 4-issue mini-series is scripted by Fabian Nicieza with art by newcomer Scott Lee. The story is about a group of women who find themselves in the midst of a mob war and must decide on which side of the law they're gonna walk. That's always a tough decision.

FANTAGRAPHICS

Suckle is the latest in a line of original graphic novels. From the mind of Dave Cooper, it's the story of Basil and his surreal quest for either a mother figure or a love interest. • Find out why Dame Darcy is the favorite cartoonist of not only the **Utne Reader** but of Hole's Courtney Love also with **Meat Cake** #5, due in January. • **Girl Talk** #3, the 40-page anthology by and about women is due out in February.

GLADSTONE

Carl Barks fans rejoice! Beginning in February, the Barks adventures of Scrooge McDuck will be waiting in comic stores for you. Each issue will maintain the high quality that Gladstone treats all of its reprint volumes with. Each issue will be $8.95 and come with a specially numbered card. When complete, the **Uncle Scrooge Adventures** will be 56 issues! Collect em' all! Also keep in mind that Gladstone is starting a new policy of not keeping their books in print after initial orders are met. When they're gone, they're gone.

HAMILTON

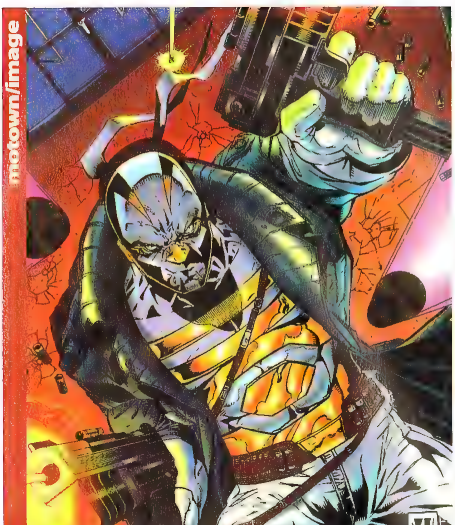
Get ready for all out action this February with the debut of **Superhuman Samurai Syber Squad**! Veteran writer Jack C. Harris and veteran artist Joe Staton bring you all the action. It's black and white and it's gonna cost you $2.50. What a deal!

HARRIS

A hopping new series from Harris will be leap-frogging its way into comic shops in February. **Cyberfrog** #1, with story and art by Ethan Van Sciver, asks "Who is this armored green avenger,""Why does he leave a trail of dismembered bad guys behind him," and "Why isn't he chasing Budweiser trucks?" • Also in February comes the **Vampirella Photo Poster**. It's a 17"x24" full-body photograph of that lovely Vampirella model. She's definitely worth the $5.95 SRP to hang on your wall.

HEAD PRESS

This month, be sure to pick up **Template** #1, a new bi monthly title that deals with the exploits of the worlds first "Psycho-Sapien," the next generation in human evolution. And here we thought that the inventors of nacho cheese were the next



step in the evolution chain. Well, those nacho-cheese guys are really smart at least.

HIGH IMPACT STUDIOS

To celebrate their first full year of publishing, High Impact, with the help of Lightning Comics, are determined to start the new year off with a bang. The bang is going to be the much anticipated **Double Impact/Hellina** crossover. In the upcoming year, look for 2 new titles from the studio

HORSE PRESS

Paul Pope will be returning to work on his critically acclaimed series, **THB.** After taking a little time off to work on **Dark Horse Presents** and **Japan's Morning**, Pope will be bringing us a slew of new work. In **THB** #7, Paul teams up with Mike Allred and Terry Moore who both provide full page illustration work for the issue's special editorial section, which will be written by Ray Mescallado. But that's not all! Be on the lookout for **Pig Dog Parade** in March, a 176 page softcover graphic novel, which blossomed out of **THB** #8

IMMORTELLE STUDIOS

Cynder is back, and this time she's got Adam Hughes! One out of four covers will feature a Hughes variant as **Cynder** returns as a full-color mini-series due in February 1996. The first issue co-stars Entity Comics' Kira X.

IMAGE

• **CREATIVE** FIRE STUDIO

In **January**, Mike Grell's Maggie The Cat (first introduced in **John Sable Freelance** #11) will be making her long awaited return to comics. Eleven years in the making, her most recent appearance was in **Shaman's Tears** #12. Maggie is an OBG (original bad girl) who will be taking her rightful place in Mike Grell's universe with **Maggie The Cat** #1.

• **MOTOWN**

Motown's flagship title, **The Crush** #1, will be hitting the stores this month. It's an urban crime thriller mixed with a little Jekyll and Hyde/John Woo action. Written by Mike Baron and featuring pencils by N. Steven Harris and inks by Reggie Jones, **The Crush** looks like it'll totally crush!

• **TOP COW**

Early in the new year Top Cow will test the market with 2 new 99¢ comics. **Cyberforce** #1 reprints the original **Cyberforce** saga. **Cyberforce Origins Special—Cyblade** reprints sold out original. 2 books. 2 bucks. Too cool!

KISS & TELL

This month, be sure to check out **Kiss & Tell** #1, written by Patricia Breen, with solid art by Robert Wertz. It's a quirky, black and white, autobiographical comic that has all the charm of a late night cup of coffee over a friend's house as she obsesses randomly. And we mean that in the best possible way.

KROME PRODUCTIONS

If it's shiny and it's got the kids in a daze, it must be a Krome Production. In late February comes 3 **Bloom County/Outland** Chromium items. The **Bloom County/Outland Chromium Poster** is a 19"x27" piece that features Opus, Bill the Cat, Milquetoast, and more. Or if you like a challenge, help put Opus and his pals back together with this 500-piece **Bloom County/Outland Chromium Puzzle**. And if cards are more your speed, pick up the entire cast on the **Bloom County/Outland Uncut Chromium Card Sheet**. • If cats are your thing, be sure to check out the 500-piece chromium puzzle featuring that fat cat with a lot of attitude, Garfield. **The Garfield Chromium Puzzle** will also be available in late February.

MARVEL

• **ALTERNIVERSE**

Early next year, look for **Hexpionage**. In a world where magic is commonplace, only Nick Fury (ousted from SHIELD for his anti-magic attitude) thinks that the mystic arts aren't always the best tools. He teams up with Dr. Strange to solve some some crimes the old-fashioned way, with a fist and a bullet. This story is written by D.G. Chichester with art by Mark Nelson. • Sometime in March be

an the look out for a book painted by Paul Johnson and scripted by writer-about-town Warren Ellis. Daemon Hellstrom never had, in fact, he created a Hell pocket on Earth called England and became king (which explains all that Techno/Industrial music over there). However, a rebellion is a-brewin' and it's got Brian and Betsy Braddock's names written all over it.

• EDGE

A bomb brought the Hulk into this world, and a bomb just might take him out. Look for the smashing conclusion to the "Ghosts of the Future" storyline in **Incredible Hulk** #440. The rumor is that the Mean Green Wrecking Machine will go MIA for a few issues only to return a little more...SAVAGE.

• MALIBU

Norm Breyfogle is set to return to **Prime** for a **Prime/Captain America** one shot sometime next year. • In January, be sure to check out **Star Trek: Deep Space 9 Worf** #0. That lonely, but lovable, Klingon, Worf, joins up with DS9. Didja hear he also



art Jeff Dillon

joined the cast of the TV show?

• 2099

In January comes just what the world needs, a new monthly X-title: **X-Nation** #1 will feature art by rumberto (**Impulse**) Ramos with the story provided by Tom (**Legionnaires/ Justice League**) Peyer. • On a related note, be sure to check out **X-Men 2099** #30 to see how the team deals with losing members to **X-Nation**. • File this under the *Something Big Is in the Making* category. **Doom 2099** #49 offers a primer for the upcoming "Fast Forward" story arc, an event that promises to not only shake up the 2099 universe, but the modern Marvel universe as well.



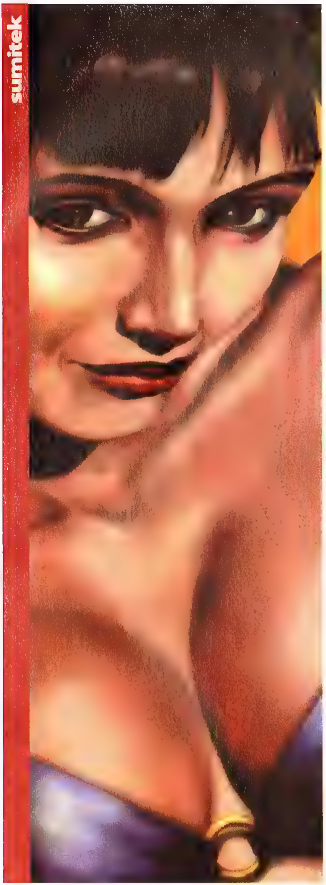
MUSHROOM

The Little Company That Could will be bringing their stuff to you monthly from the end of '95 to the beginning of '96 (according to my calculations, that's about 2 months). Look for **Araknis** #3 in December, followed by **Araknis** #4 in January. (Do you see how that whole monthly thing works?) Also in December, the **Futuretech/ Swarm** flip book will be lying in ambush at your local comic shop. Dig it!

MYTHIC COMICS

This fresh young company already has 2 new titles set for next year. In January comes **The Bruiser** (with covers scheduled from Geoff Darrow, Bo Hampton, Bill Sienkiewicz, and Mike Bair), a





multi-tiered storyline set in a *Twin Peaks*-esque back drop. And in February, watch out for the **Fangs of the Cobra**, a mysterious tale of revenge and betrayal revolving around a large film studio in Florida and its ties to organized crime (sounds like Disney meets *The Godfather*).

NBM

Everybody, go to your window and do the Tarzan yell. Now wait until February and then go to your local comic book store and pick up the ultra-cool Signed & Numbered **Tarzan Volume 14** by Burne Hogarth. And while you're there you might as well also get **Snow White and Other Tales of Grimm**. There are two versions, one's Signed & Numbered and one ain't.

NIGHTSCAPES

Due to ship in March is issue # 5 of **Steele Destinies**, completing the first 5-issue story-arc concerning the epic adventure of ordinary people thrust into extraordinary circumstances. Issue # 4 should be on the stands by the time you read this.

RIVAL

Rival's intriguing **Eye of the Storm**, a comic produced using both the tried-and-true pencils and inks method and the developing art of computer imaging, is another candidate to make the leap from page to screen (TV in this case). If you don't think the book's attracting attention, guess again. Television and film scribe Arthur Holcomb, a big fan of the book, will be joining the Rival team in time for **Eye of the Storm** #5, writing both that issue and #6, concluding the series. "It's a great opportunity," said Holcomb, who also just got the gig to write Marvel's **Professor X and the X-Men**. "I get to write for a powerful new world, with state-of-the-art, knockout graphics, and be part of a company that breaks new ground everyday. I think, years from now, fans will say that the comics of the next century began with Rival."

SCARLET ROSE PRODUCTIONS



The second issue of Francisco Manuel Rosa's interesting new series, **Variations on the Theme** is due out in January. This issue explores manipulation and the many shapes it takes in modern society. 2nd issue. 3 more stories. And still only $2.75.

SLAVE LABOR

Murder Can Be Fun, John Marr's 'zine-turned-comic, is due out in February. Experience death and disasters while keeping a safe distance away.

SUMITEK

In February, the second story-arc of Jeff Amano's **TaoLand** begins with issue #4. This tale of kung fu mythology is fully painted, in full color

TEKNO•COMIX

January not only brings unfulfilled resolutions and bitterly cold weather, it also brings a new story-arc for our favorite Newmatic Man (are there any



other Newmatic Men out there, if so give us a call); Mr. Hero goes up against the Teknophage courtesy of James Vance and Ted Slampyak. • February is also really cold, although by this time you've for gotten all about those pesky resolutions. It also brings the crossover of Lady Justice into the **I-Bots**! Whoa, doggie! Look for **I-Bots** #7 to get the full scoop.

TOPPS

In February, Topps offers the original **Duckman** stories, originally published in glorious black and white by Dark Horse, in **Duckman** #0. • Also due in February are **The X-Files: Season Two** super premium trading cards (72 all new episodic photo cards) and **The X-Files: Season One Factory Tin Set** (collecting all 72 cards from the first series, plus 6 etched foil cover inserts and 4 Topps Finest Chromium photo chase cards).

WARP GRAPHICS

Starting with issue # 14 of **Shards**, and continuing to the end of the title with issue #16, Wendi Pini will be taking over the penciling chores. • January's issue (#35) of **Elfquest—New Blood** marks the end of the long-running title



and the end of the current "DoorWar" story-arc. It will also thrust some **New Blood** characters into an adventure unlike any they've ever experienced before

ZEN COMICS

Two new titles are scheduled for release in February. **Manga Zen** #1, inspired by manga and anime (duh), reveals the truth about the Men in Black as Zen must get deeply introspective to thwart an extra-dimensional conspiracy. **Shygirl** #1 tells the tale of the terminally hip teenager Shai Rand as she gets caught in a crossfire between crazed drug-dealers, information cowboys and soul-sucking demons from another dimension. (Man, we hate them soul sucking demons.) ■

It's not what you think.
FAN
FAN #10 AT YOUR LOCAL COMIC STORE IN LATE FEBRUARY.

Discover the excitement inside PREVIEWS

PREVIEWS The EXCITEMENT Inside!

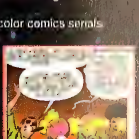
every month, from detailed advance information on the latest coming comics and collectibles to...

- **The Splash Page**—Full-color news on the hottest comics!
- **Under the Reading Lamp** and **Small Press Spotlight**—closer looks at promising newcomers!
- **Promo**—A treasure trove of the most unique items available to discriminating collectors!
- ***PREVIEWS* Boutiques**—The widest assortment of merchandise built around different themes every month!
- ***PREVIEWS* Contests**—Your chance to win original art, limited-edition comics, and more!
- ***PREVIEWS* Comics**—Exclusive full-color comics serials available nowhere else!



NOW SHOWING

from Dark Horse—
The Return of Tarzan
and
from Topps—
Mars Attacks:
The Perils of Perilman





- ***PREVIEWS* Presents**—Exclusive comics sneak-previews!
- ***PREVIEWS* Interviews**, starring top creators and personalities in comics and beyond!
- **Editorial Highlights** from major publishers!
- **Promotional Card Sheets** showcasing the coolest trading cards to come!
- Full-color **Gems of the Month**!

The excitement's inside a fine comics shop near you!

PREVIEWS is a publication of Diamond Comic Distributors, Inc., the industry's leading distributor of new comics and related merchandise.

Weapon Zero is a trademark and copyright of Top Cow Productions, Inc. *Mars Attacks* is ©1995 The Topps Company, Inc. All rights reserved. Edgar Rice Burroughs' *The Return of Tarzan*, Tarzan ©1995 Edgar Rice Burroughs, Inc. Tarzan trademark, ©1995 Edgar Rice Burroughs, Inc. Used by permission.

Names in the news



Albert Ortega/Celebrity Photo

(a) Alex Garner and J. Scott Campbell: The talented duo have racked up rave reviews from almost every corner of the comics world. They recently forayed into *Star Wars* with a cover for Topps' popular **Star Wars Galaxy Magazine**, and they continue to delight fans on WildStorm's **Gen13**. **(b) Dan Jurgens:** For years he's been one of the guiding forces on the **Superman** titles, and following a stint on **Solar** and the **Superman Vs. Aliens** crossover, Jurgens is now turning his attentions to the new **Sensational Spider-Man** comic at Marvel and the mega-crossover **DC Versus Marvel/Marvel Versus DC**. **(c) Kevin Maguire: Strikeback!** might have died with Malibu's Bravura imprint, but it's back, it's at WildStorm, and they're ready to rock. Starting with an improved version of the first issue, **Strikeback!** reprints the previously published issues and then the unpublished conclusion to the original mini-series. **(d) Roger Cruz:** He's been the main man on Extreme's **Youngblood** relaunch. He's been seen lurking around the X-books. His





Albert Ortega/Celebrity Photo



Albert Ortega/Celebrity Photo









Beth Dunn

...work ...olo and rapidly improving, and he is definitely someone to watch. **(e) Brian Pulido and Steven Hughes** *(center & right):* What ...notter than **Lady Death** and **Evil Ernie**? Molten lava maybe? Pulido and Hughes, the creative force behind Chaos! Comics, have just ...ed their latest title, **Chaos! Quarterly**. **(f) John Kricfalusi:** He's got **Comic Book** from Marvel. He created *Ren & Stimpy*. Coming up—*The George Liquor Variety Show*, a new animated project for Fox. All that, and he's got some cool, new toys. **(g) John Ostrander:** He's still ...ting **The Spectre** at DC. He's made his mark on the revised **Punisher** for Marvel. You've seen his name in their X-books, too. And he is still ...n for First's **Grimjack**. He's one of the hardest working men in comics. **(h) Quebec:** Stay! Go! Stay! Go! Wait a minute! Okay, so ...t the most political magazine around, but we can't ignore this one. Quebec narrowly voted to stay part of Canada, but it's not over yet. ...y speak French. They speak English. They print our magazine (well, the guys at Quebecor do). Guess which one of the three matters to ...? I'm hoping that some things stay as they are.

INTERVIEW

Back in 1977, a comic book came out of Canada from a then mostly unknown artist. The book was **Cerebus**, *the artist was Dave Sim, and the rest, despite the cliché, is history.* **Cerebus** *is by far the longest running independent comic book ever. Sim is the outspoken, defacto leader of the creator rights movement, and his comic has just reached its 200th issue enroute to its predicted 300th and final issue.*

I recall the first issue of **Cerebus** *that I ever picked up, I don't recall the issue number, but it had the Flaming Carrot in it and it took place on the moon. I remember being struck by the beauty of the black and white art and being utterly confused by the story. You see,* **Cerebus** *is not something you can start in the middle; you have to start at the beginning. When I found this out, I dove into the "phone books," a clever moniker for the massive* **Cerebus** *reprint volumes. I was not disappointed. From the early issues, parodying the works of Berni Wrightson, Barry Windsor-Smith, and others, to the glorious work of social, political, sexual, and moral satire that* **Cerebus** *evolved into, it's a magnificent piece of work.*



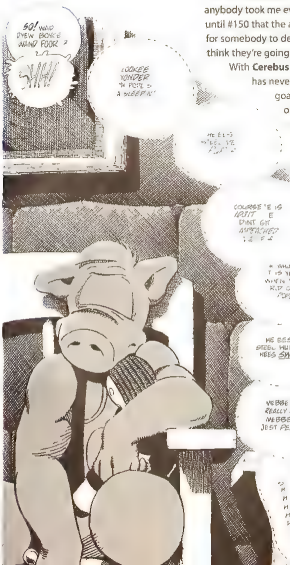
The Aardvark's beloved creator...a talk with Dave Sim

When Sim talks about the early days, he makes it all seem easy, like he had the plan from day one. "The actual [goal of] 300 issues," he said, "that decision was made just about the time that I went monthly, which was around issue 14 or 15. I don't think anybody took me even remotely seriously until probably around #100. I don't think it was until #150 that the attitude started changing from 'Well isn't this a quirky, interesting thing for somebody to delude themselves that they're going to actually accomplish?' to 'By God, I think they're going to be able to do it.'"

With **Cerebus** arriving at #200, Dave can see the finish line: a 300-issue story, a feat that has never been accomplished in the medium. When asked about how realistic the goal of 300 issues was back at the beginning, Dave said, "You know, you set out on something like that and obviously it was a good deal more difficult getting from issue 1 to 100 than it was getting from 100 to 200." He adds that with time and age come patience and realization, "We've got more experience at it now and we learned how to sort of take it one thing at a time, and realize you're not going to get a whole page down in a half an hour and you're not going to get a whole issue done in two days." After 18 years Dave and his assistant, Gerhard, have definitely found their stride.

With the 200 mark in his grasp, Dave must now turn and face the last leg of his journey to #300. "The overall direction of the story has been pretty firmly in place probably for three, maybe four years now," he said. "There were a couple of internal contradictions. Two directions for #200 to 300. Basically, I was working on both of them and had no idea which one it was going to be, and then lo and behold, it turned out that it is actually both of them."

But Dave's not giving anything away: "If I can sit on secrets for eight to ten years, I'm sure as hell not going to give them away in an interview." I begged and pleaded as have many other fans over the years, "There are occasions when people will ask me what's coming up next and I'll say 'Do you really want to know? I will tell you if you really want to know,' and they go back and forth, yes, no, yes, no, and if it ends up yes then I tell them, and they go 'Oh, damn, I wish you hadn't told me because that's so cool I wanted to discover that myself.'"


SO! WHO DREW BONE'S HAND FOOT ?
LOOKED YOURSELF IN POST A MIRROR!
HE ELL'S WHERE IVE
COURSE 'E IS HAVIN' E DONT GIT AUTOGRAPHS!
A MILLIONAIRE I'D HAVE TO WHEN Y WAS KID OF A POOR
HE BES BEEN HELPING HESO SMART
MEBBE HE DON'T REALLY KNOWS MEBBE 'E'S JEST PRETENDIN'
SHHHH
SHHHH

Life After #300

During our conversation, Dave talked about the suggestions people have made for his post-300 life, such as

...or Prime Minister of the great nation of Canada. I think the perfect job for Sim is that of a tavern operator, a bar keep. "Gee, ...title, I'm put that in with the other suggestions. Actually a few years back I briefly considered it, but that's a whole other full ...While we were on the bar topic, I couldn't resist asking Dave a question that's been bugging me for awhile. You see Cerebus ...referred to himself in the third person, such as "Bring Cerebus a bucket of scotch!" As with any great creation, there is often a ...creator that shines through. When asked whether he's ever referred to himself in the third person out and about in a bar, Sim ...No, no I can't say that I've ever referred to myself in the third person. That's one of those things that when people start to ...they really are ready for the rubber room. I've heard of a number of celebrities that have fallen into that habit, and that's usually ...when they start going into a steep decline." While this information was quite a relief for my concerns to Dave's sanity, the ...that had been playing in my head for years was suddenly taken away.

Cerebus Switches Gears

...began as both parody and homage to Sim's artistic influences and their creations, "Barry Windsor-Smith, Jeff Jones, Berni ...Mike Kaluta, Neal Adams, those are the big five. Obviously, they dominated a lot of the change that was going on in the late

SAT 200



by Joseph P. Rybandt

...early 70's when I was in my mid-teen years, which is usually the time when you're first starting to look at the creative side of ... were the guys who just transformed everything in a space of about four or five years from the typical comic book approach ...to the various approaches that they took to storytelling." But Sim wasn't content to simply let his character mirror the other work going ...on. He set out to make it his own voice and vision. "I would imagine that the first time that I really started doing that was with the ...Trilogy' [issues 14 - 16], and then realizing that my interest was more along the lines of actually doing an accurate portrayal of ...politics, and power. This led less than a year later to embarking on the 'High Society' storyline. Sword and sorcery or fantasy ...not really in that category. I enjoyed it to the extent that I could do Barry Windsor-Smith in **Cerebus**. There's only so far you can take it before the parody becomes a parody of itself." But the ever present fans were not very happy with the transition, "If you go back ...the letters pages, everybody is just pleading and begging me to make Cerebus a barbarian again. I hung on to a fair amount of ...just because they were convinced that once I was finally done with this long and incredibly boring political story, then I would go back to Cerebus the barbarian and everybody could start enjoying the book again' They were wrong.



...says, 'The Lima Bean. And Mrs. Lima Bean. In San Juan, Puerto Rico. On ...beach. On a very nice day. 'Ha ha', says the Lima Bean. 'The Donkey is REAL-OUS for there is no fine-looking Mrs. Donkey for him.' The Donkey is smiling. Lima Beans never ***learn****.* *–caption courtesy of Dave Sim.*

... And Along Came Gerhard

After the initial shock and alienation of Dave "switching gears," fans that hung on were due for another surprise, this time a pleasant one. With issue #65, Sim was joined by Gerhard, and the look of **Cerebus** was finally solidified into what we see today. Sim recalls "I was aware that he [Gerhard] drew. I was aware that there was an artist here in town [Kitchner, Ontario] who was awfully good. I mean even his first few works that he did with pen and ink, cross-hatching and all of that, was exactly what was needed. My concern was, was he fast enough to do comics?" But Gerhard more than lived up to Sim's expectations.

"Archie Goodwin [then Editor-in-Chief of Marvel's Epic imprint] had asked 'How about a **Cerebus** story and how about in color?' I'm not really much of a guy for color. It's taken me this long to even grasp black and white pen work and what not, but I knew that Gerhard had done some color work. So I asked him if he'd be interested in doing the backgrounds and color on it, and that this would make a good experiment since there was no deadline on the story. I did the "First Fifth" story that was in **Epic**, and I gave to him and said 'Take it away.' He was back two or three days later and I gave him another page and then another page and he definitely had the aptitude." Out of this, their working relationship was born. The rest is very nearly history.

With the end about eight years away, Sim has the chance to look forward to life after **Cerebus**, and time to devote to the projects that doing a monthly will not allow. "There's always the opportunities that come up for you to do other things, but you begin to recognize that the monthly schedule really is a tremendous burden. You know, you finish one and you've got to start in on the next one, and each time out you've got to be trying to measure up to your best efforts to date. Once you start adding things in on top of that, I mean even the limited number of things that we'll do—pinups for other books, or a crossover where I only have to draw a few pictures of Cerebus—it just becomes one more thing sitting there." But soon that will all be behind Sim, "I'm sure there are still a lot of stories that I want to tell. I'm pretty sure I'll be done with **Cerebus** by that point. I definitely would like to do stories the way that Will Eisner does. He still uses The Spirit from time to time for single illustrations, benefit pieces, charity things, but his present work is his present work."

Creator Rights Advocate... Whether He Likes It or Not

Not only is Sim a well known creator and artist, he's something of an advocate for the world of self-publishing, but not always by choice. Dave has never been one to not speak his mind. "I think it's one of those things where you try to sort of pave the way for other guys. There's also the urge to show cartoonists who are in their early twenties or their mid twenties there's nothing to be scared of here." Sim is also well known for supporting other self-publishers in the industry, whether it be word of mouth praise or a spotlight preview in the back of **Cerebus**. "I certainly do enjoy seeing new self-published work coming in or work from the small press that's maybe a little more adventurous than it has been. A creator that's saying 'Oh damn the torpedoes and full speed ahead. This is what I have to say, like it or don't like it.' You know, 'I'm the one that's sitting here spending the hours at the board, so I want to make sure that it's something that's satisfies me first and then finds an audience after that.'"



Since the hey-day of the black and white in the mid-eighties, self-published works are enjoying a new found success. Nothing could make Sim happier, "That bodes well for ten, fifteen years from now. Some fifteen year old kid who's got access to **Bacchus**, **Cerebus**, **Strangers in Paradise**, and **A Distant Soil** and all of the other self-published books, you've got to believe that's going to be having an impact on them. When it comes time for them to actually begin their own careers, they're going to be starting out far down the race track from where we started. Not just saying 'sword and sorcery seems kind of popular, how about a **Conan** parody,' but 'Instead saying well I've got to jump in and kick [**Strangers in Paradise**'s] Terry Moore and [**Stray Bullets**'] David Lapham's asses around the block if I'm going to have an impact here. That's a great starting point for new creativity coming along." And the creativity keeps on coming from the world of self-publishing, and according to Sim, David Lapham is leading the pack. "When I read the first three issues of **Stray Bullets**, that was the first time that I definitely had the sense that I had been clearing the bar in the high jump pretty easily and somebody came along and kicked the bar up about five or six inches." Sim went on in his praise of Lapham, "He seems to

continued

...known a long while, who's come along and ... transformed the structure. He has said each ... issue is going to stand on its own, but it is ... an extended storyline. He is also going, ... around in the timeline, going from the past ... future and then back again, and there ... going to be little post-it notes all the way through ... you when he's doing that. Buy it and enjoy ... buy it. I've seen that as a challenge ... the next **Cerebus** storyline, guys. I'm going to be making the same kind of effort to make sure ... individual component of the storyline is ... end of itself. I think it's got a real charm ... to it and it's always very nice... having ... of different approaches in the comic ... to find somebody else who ... something I didn't think of, and just to say, "Well, ... the old guy still knows how to do it."

We ... upped it up for Dave and me. During the course ... conversation, I found myself fighting the urge ... the phone and gore-read the entire epic ... held on though, and when all was said ... went and re-read the whole thing. Or at least ... it's pretty damned long, you know. ■

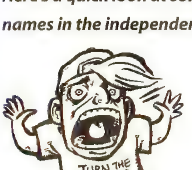




We'd like to thank Dave Sim and Gerhard for their outstanding support in putting together the indy cover. Be sure to check it out on page 41.

Indy Press Profiles

Here's a quick look at some of the biggest names in the independent/alternative press.



Evan Dorkin

Milk & Cheese

Maybe you've heard of **Milk & Cheese**, maybe you've heard of *Space Ghost: Coast to Coast*, maybe you've heard of the Eisner Awards. Maybe you're wondering what all of this has to do with anything, well Evan Dorkin has to do with all of this (with the addition of Sarah Dyer on *Space Ghost*). This year was quite a big one for Evan, he won an Eisner (Talent Deserving of Greater Recognition) and is now a regular writer, along with Sarah Dyer, of the *Space Ghost* show on the Cartoon Network. But that's not all, look for everything that Evan has ever done to be put back into print by Slave Labor, titles including **Milk & Cheese**, **Dork**, and **Hectic Planet**. Also keep your eye out for a **Milk & Cheese Zippo** (burn baby, burn), as well as new **Hectic Planet** material being published by Slave Labor and running in **Dark Horse Presents**. Wow! And to put the icing on the cake, Evan's written a pilot for Hanna Barbera.

Bernie Mireault

The Jam

"I'm Bernard Edward Mireault. My last name rhymes with 'zero.' I'm 34 years old, and I live in Montreal, Quebec, Canada with Kathryn and our children, Isaac and Elijah.

"When I was around 17, I got into comics. Totally self taught. My first major work was **Mackenzie Queen**, published by Matrix Graphic Series and later as a collection from Caliber. After I completed that, I began **The Jam**, which continues to this day. I support my family by taking on coloring jobs, which takes time away from my book, but my hands are tied. I dream of the time my book can support us.

"I've been working on **The Jam** for over ten years now. I feel like I'm definitely good for ten more. I provide my own encouragement. I do comic art because I feel compelled to. I feel like I have a unique understanding of this medium. I feel like I'm a master of it, but I can find few who agree with me.

"I persist because *still* no one is telling the stories I need to hear. I'm so tired of the casual violence that fills our entertainment that I feel I have to try and balance things by offering work that is funny and/or uplifting. I think my work can make you laugh. I think that's the best I could hope for.

"Right now, I'm coloring **The Mask** and **Indiana Jones** for Dark Horse and finishing up **The Jam** #11 for Caliber. There are plans for a collection of early issues (#1-5) in 1996, and that's where the action is! I think that comic art will take over the world! It sure took over me."





Drew Hayes

Poison Elves

When asked how it all began, **Poison Elves** creator Drew Hayes put it this way: "I was drawing [as soon as] I could pick up a pencil. I was like less than a year old. And I just kept on drawing." And from then on, he never gave up. Drew successfully published 20 issues of **Poison Elves** himself before choosing to loosen the load of being artist *and* businessman by joining the ranks of Sirius Entertainment.

Since joining Sirius, the circulation of **Poison Elves** has increased five times over, sparking new interest in the popular cult favorite and resulting in a series of trade paperbacks that will collect the hard-to-find Mulehide editions. The first of these trade paperbacks will be released from Sirius in March of '96.

Thankfully, all this success hasn't gone to Drew's head, and he continues to put his main character, Lusiphur, through the wringer with the same amount of offbeat humor and high-impact storytelling that made the initial run so extraordinary. And to top it off, Drew has dedicated himself to getting **Poison Elves** out on a monthly basis. "Whenever I start working, I'm usually working for the next ten hours, whether I've been up all day or not," he says. Lucky for us, as rumor has it, he's rarely up all day.

John Mitchell and Jana Christy

(of Meet Danny Ocean)

Very Vicky

Almost immediately after Caliber published the first issue of **Very Vicky** in 1993, husband and wife creative team John and Jana formed Meet Danny Ocean to publish their own work and to further their belief that comics don't have to be about elves or any of that other mother jazz as long as you've got a good stiff drink enriching your work. Pulling from their backgrounds in film and children's books (and aided by their weary indifference to current comic book fads), John and Jana crafted a sprawling epic in which teen queen supreme Vicky Ocean sashays through an adventure involving southern blue bonnets, babbling blues singers, God, the Devil, intoxicated Vegas smoothies, evil Shriners, and the obligatory hick a like hillbilly cousin.

While the world clamored for comics featuring autobiographical slacker cartoons, John and Jana unleashed the **Calling All Hillbillies** mini-series, which combined that rock-and-ass humor the kids love with a WAY ahead of its time homage to Bananarama. October saw the birth of Harry and Hugo, the Meet Danny Ocean Twins™. Simultaneously, Meet Danny Ocean was bought by the Lucky Jackson Ltd Family Of Big Business Inc. To celebrate the family of comic book love, Meet Danny Ocean will release **The Very Vicky Junior Hepcat Funbook** in the first half of 1996. **The Funbook** collects Vicky's various earlier appearances (**Cerebus**, **Negative Burn**, etc) with new material and adds a Quel Classy fashion pin-up section featuring some of Vicky's biggest fans: Brian Michael Bendis, Steve Bissette, Evan Dorkin, Sarah Dyer, Dalton Lash, Dave Sim, Rick and Cindy Veitch, and Michael Zulli. And later in 1996, watch for **Skidoo**, Meet Danny Ocean's Big Top Secret Project. Hint: it does not involve sneaker commercial.



Photo by Joseph Trotz

Peter Bagge

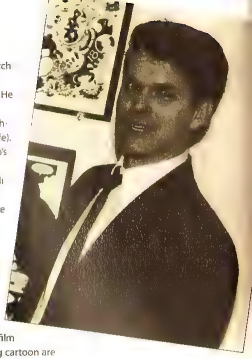
Hate

Peter Bagge was born in Peeksgill, New York, where he grew up reading and watching what most bored and antsy kids read and watched in the late '60's: **MAD Magazine**, Warner Brothers cartoons, hot rod comics, **Peanuts**, and plenty of TV. He studied at the School of Visual Arts in New York City in the mid-70s, where he received little encouragement to pursue his cartooning ambitions from his teachers and peers (the one exception being Joanne Connelly, later to become his wife). He spent the early '80s doing comics with his friends. Bagge broke into R. Crumb's legendary magazine **Weirdo** with **Martini Baton**, an irreverent saga of excess which impressed Crumb enough to take Bagge under his wing and offer him editorship of the magazine.

During his time at **Weirdo**, Bagge started his own comic book, **Neat Stuff**. It gave Bagge the opportunity to develop his gang of loser misfit characters, and, as a result, the beginnings of a large and devoted collection of fans. Buddy Bradley, the Bradley's alienated and pessimistic teenage son, emerged.

In 1990, Fantagraphics Books first published **Hate**, Peter Bagge's ultra successful alternative comic. **Hate** has become the voice of the twenty-nothing slackers as well as being hailed by critics. "Peter Bagge is the funniest cartoonist in existence," as *Ren & Stimpy* creator John Kricfalusi puts it

A three-minute Buddy Bradley cartoon will open an upcoming, much-anticipated documentary about the Seattle scene, which will debut at the Sundance film festival next year. Meanwhile, a **Hate** feature film and *Girly Girl* Saturday morning cartoon are both in development (the latter with Lorne Michaels' Broadway Video).





Marc Hempel

TUG & buster

While still in college, Chicago native Marc Hempel's comics and illustration work began appearing in such magazines as **Gasm**, **Epic Illustrated**, and **Questar**—and on the covers of **Fantastic Films** and **Video Action**. In the early eighties he moved to Baltimore, joining forces with Mark (**Radical Dreamer**) Wheatley. The two collaborated on such early successes as **Mars**, **Blood of the Innocent**...and, somewhat later, the acclaimed **Breathtaker** in ni series/graphic novel. On his own, Marc wrote and drew a **Spider-Man** story for **Marvel Fanfare**, contributed strips to **Heavy Metal**, **Eclipse Magazine**, and **Alien Encounters**, and created the art for a 19-page story in **Clive Barker's Hellraiser**. Currently, Marc enjoys popularity as sole creator of the four volume **Gregory** series...and as the artist of "The Kindly Ones" story-arc in **The Sandman**.

Marc's new project is a self-published humor comic called **TUG & buster**. According to Marc, "Just imagine if Captain Easy and Wash Tubbs were just a couple pathetic losers, and never really did anything. Buster worships Tug and devotes his entire life to being like him. On the other hand, Tug does nothing but stand around in his big hair and leather jacket and look cool! It's sad and hilarious at the same time." Created, written and drawn by Marc Hempel, **TUG & buster** debuted in November from Art & Soul Comics.

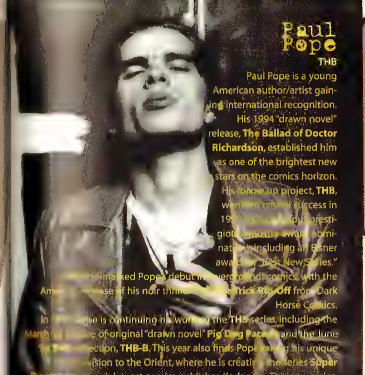
Terry Moore

Strangers in Paradise

Terry Moore's self-published **Strangers in Paradise** has received a lot of critical acclaim in it's very young life. With multiple Eisner and Harvey award nominations for both writing and art, the buzz on this book just keeps getting stronger with each new issue. Moore originally trained to be an animator at Disney Studios but decided he'd rather draw his own characters and struggled for several years to develop a syndicated newspaper strip until he finally decided to try his luck in the comic book industry. **Strangers in Paradise** is the first story Moore came up with.

In addition to his work on **SIP**, Terry's also worked on DC's Vertigo titles, including pin-ups in the **Sandman** and **Endless Galleries** and is currently scheduled to do a couple of stories for **The Dreaming**, Vertigo's sequel to the **Sandman** series in 1996.





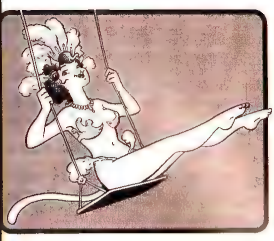
Paul Pope

THB

Paul Pope is a young American author/artist gaining international recognition. His 1994 "drawn novel" release, **The Ballad of Doctor Richardson**, established him as one of the brightest new stars on the comics horizon. His follow-up project, **THB**, with even greater success in 1995, [illegible] prestigious awards, nominations including an Eisner award for "Best New Series." [illegible] marked Pope's debut in mainstream comics with the Ame[illegible]ase of his non-linear [illegible]Trick Rip-Off from Dark Horse Comics.

In [illegible] is continuing his work on the THB series, including the March [illegible] of original "drawn novel" **Pig Dog Pazar**, and the lunte [illegible] collection, **THB-B**. This year also finds Pope [illegible] his unique [illegible]vision to the Orient, where he is creating the series **Super [illegible]** Japan's largest comics publisher, Kodansha. This new series, [illegible] calls "The Japanese **THB**" will debut with a monthly circulation [illegible] million copies. Pope is also working on **Smoke Navigator**, a [illegible] novel" serialized in Horse Press' own **Buzz Buzz Magazine**.

[illegible] has been written about Pope being among the first of the [illegible]oonists to have grown up influenced almost exclusively by [illegible] comics artists, with little of his style bearing resemblance to the [illegible]oons of the American superhero comics genre. He is certainly one of [illegible] first American cartoonists to be doing work directly for the [illegible] mainstream. Perhaps veteran cartoonist Will Elsner says it best, and [illegible] succinctly, when he declares, "Bravo! Paul Pope is on target!"



Reed Waller

Omaha—The Cat Dancer

The cover to the second **Omaha the Cat Dancer** collection calls Reed Waller and Kate Worley's series about the life and loves of a feline stripper "the most controversial comic book ever published." This may be considered something of an overstatement: while **Omaha** has seen its share of manhandling by officious policemen, lawyers, judges, and district attorneys over the years, almost everyone else loves the comics.

When Reed Waller (flying solo at the time) premiered **Omaha** in the funny-animal fanzine **Vootie** in the late '70s, he designed the series as a satirical commentary both on the blue laws of the St. Paul area and on the traditionally asexual funny-animal genre itself. Since then, with the addition of Kate Worley's scripts, **Omaha** has metamorphosed into something far richer.

In June of 1994, after 13 years with Kitchen Sink Press, Waller and Worley took **Omaha** to Fantagraphics Books. The move coincided with a major plot development: the return of Omaha to Mipple City and her soulmate Chuck's arms (to say nothing of the return of her original hair color).

Four issues of **Omaha Vol. 2** are available from Fantagraphics, which is currently reprinting the Kitchen Sink material. "I feel like, in a lot of ways, **Omaha** is just getting going now," says Waller.

Fans of Waller's artwork should check out **The Erotic World of Reed Waller** (a reprint of the Kitchen Sink trade paperback, with dozens of new illustrations) and **Tumbling Boxes** (a non-**Omaha** one-shot). Kate Worley's work has recently been in several Tekno-Comix releases as well as 95's **Wonder Woman Annual.**

Chris Ware

ACME Novelty Library

Born in 1967, Chris Ware grew up in Nebraska. He got his start while attending the University of Texas in Austin, where he drew comics **The Daily Texan**. Ware's big break came in 1987 when his work came to the attention of Art Spiegelman (**Maus**), who was editing **RAW** at the time and invited him to contribute.

In 1991 Ware moved to Illinois to study at the Art Institute of Chicago, where he graduated. He has also been drawing a weekly strip for the alternative weekly paper **New City** since May 1992. Fantagraphics has collected these strips, starring Jimmy Corrigan, the Smartest Kid on Earth, into four issues of **The Acme Novelty Library**, and one issue of a **Jimmy Corrigan** mini-series. The eight-issue **Jimmy Corrigan** series takes the place of **The** ACME **Novelty Library** #s 5-12. **Jimmy Corrigan** #1 marks Ware's jump to a deluxe full color format

In addition to drawing comics, Ware crafts strange objects, many of which tie-in to his comic strips. Such objects include: the **ACME Book Dispenser**, a [illegible] vending machine that deposits tiny comic books in exchange for [illegible] keys instead of coins; **Quimby the Dancing Mouse**, a two-headed mechanized mouse contraption; and **Sparky the Singing Cat**, a box containing a stitched-together head of a black cat whose face, when a crank handle is turned, runs through a series of contortions as it sings good-bye to its grandmother. These objects are crafted with a meticulous attention to detail and old-fashioned aesthetic that are hallmarks of his comic strips.



Shannon Wheeler

Too Much Coffee Man

"I was born San Francisco and grew up in Berkeley, California. My first significant job was in 1981 while I was still going to high school. I worked for a video game company drawing little submarines, cars, spaceships, and explosions on the computer.

"I entered UC Berkeley in 1984 and began taking an excess of art classes. In 1986 I dropped out of college and moved to Northern California to live on a com mune. [Later] I moved back to Berkeley, entered the Architecture department and began a cartoon strip for **The Daily Californian**.

"I graduated in 1989 and tried self-syndicating. I gave up the business when I realized how difficult it was getting student run organizations to pay bills. 1991—A big move to Austin, TX. I started to publish my cartoon in **The Daily Texan**. [Also that year] Blackbird Comics pub lished **Children with Glue**. It collected my college and post college cartoon. At the same time I started **Too Much Coffee Man** as a mini-comic to promote the book. 1992—**Too Much Coffee Man** #1. A full-sized comic book which I self-published. 1993—Harvey Award Nomination—Most Promising New Talent. 1994—**The Austin American Statesman** began publishing a sup plement which includes a full color **Too Much Coffee Man** cartoon. I am still drawing this cartoon for them. 1994—**Dark Horse Presents** #92 95 includes four origi nal **Too Much Coffee Man** stories. 1995—Converse Tennis Shoe commercial. Also in 1995—Eisner Award Winner for Best New Series for **Too Much Coffee Man** "The comic books, t-shirts, coffee mugs, postcards, and sponges continue to sell well. Now I'm working with other companies to produce Zippo Lighters, coffee mugs, and phone cards."

Jim Woodring

Jim

Born in Los Angeles in 1952, and raised in the hills of Burbank, Woodring describes his early Californian childhood as one plagued by both schoolmates and "apparitions" (which he describes as waking nightmares accompanied by "voices" - a condition which would haunt him through childhood and much of his adult life)

Upon graduation from high school, Woodring became a garbage man in Glendale, CA, but was forced to quit due to injury. For the next few years, Woodring endured drug and alcohol abuse and homelessness before meeting and marrying Mary Galvin in 1979 and securing employment in the animation industry, working for companies like Disney and Hanna Barbera. At the same time, Woodring worked on his own cartoon visions, self-publishing the first issue of **Jim** in mini-comic format

In the mid-80s, Woodring was introduced to publisher Gary Groth and he agreed to publish **Jim** as a Fantagraphics title, which ran for four issues and acquired a cult following among alternative comics readers.

In 1987, Woodring quit animation and moved with his wife Mary and son Max to Seattle, WA, where he continues to work on his comics. His critically-acclaimed comic book series, **Jim**, has returned in a second volume. A 120 page book collection, **Frank**, (a collaboration with Mark Martin) earned Woodring Harvey Awards for Best Colorist and Best Single Issue in a Series. Woodring has also written several comics, including **Labyrinth**, a four-issue **Aliens** series for Dark Horse, an adaptation of Tod Browning's cult film classic **Freaks**, published by Fantagraphics Books, as well as several titles in Dark Horse's popular **Star Wars** line



All of these people were kind enough to donate their time and talents to the alternate cover of this issue of FAN.


OVERSTREET'S
FAN
Jimmy Corrigan
Tug & Husker
Omaha
Buddy Bradley
Frank
Lusipher
The Fan
Too Much Coffee Man
Cheese & Milk
Vicki
and our usher Cerebus



A look back, and ahead, at the folks who brought Vampirella back from the publishing graveyard

by
Rob Samsel

Way back in the mid-sixties, there was a company called Warren Publishing. They put out three black and white horror magazines, beginning in 1964 with **Creepy**. 1965 saw the launch of Warren's second title, **Eerie**, while 1969 gave birth to the legendary **Vampirella**. These three magazines were quite popular on the newsstands of their day, and boasted artwork from such comic and fantasy legends as Frank Frazetta, Alex Toth, Will Eisner, Neal Adams, Berni Wrightson, Boris Vallejo, Jose Gonzalez, and Jim Starlin, among others.

In the early eighties, the company began to run into financial trouble, and had to file for bankruptcy. When the bankruptcy proceedings were held, the court had an auction of all of the company's assets. The primary asset the company had were the intellectual properties, comprised of the copyrights and trademarks of the various Warren characters, the back stock (issues that were previously published), and the potential to publish new ones.

Stanley Harris, a savvy entrepreneur, with a soft spot in his heart for the Warren material, purchased the assets at the bankruptcy proceedings. His other holdings, the Harris line of magazines, numbers some 70 magazines, including **Guitar World** and **Slam**. His first publishing venture with his newly-acquired characters was a reprint of some Vampirella stories, **Vampirella** #133 (published in 1988). This book, as well as a couple of **Creepy** and **Eerie** reprint books (done in the same black and white format as their predecessors), didn't fare so well on the stands. This caused Harris, not sure what to do with his cache of characters, to put them on hiatus for a while. During that respite from comics publishing, Harris received numerous offers to either license the characters, or to sell them outright. Knowing their possible potential, when presented in the right format at the right time, he steadfastly refused all offers.

Eventually, Harris was talking to the late Carol Kalish about what he should do with these properties. Kalish, then Marvel's top direct comic market contact, gave Harris some friendly tips on how to operate a viable comic book business. What followed, about four years ago, from there was an all-new black and white Vampirella series, **Vampirella: Morning in America**

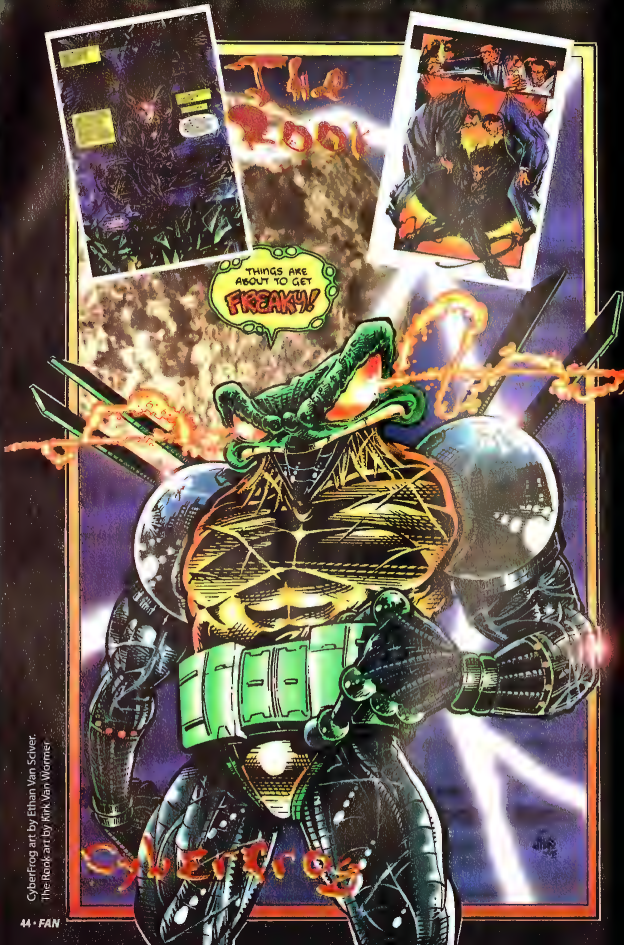
At that time, editorial director Meloney Crawford Chadwick joined Harris to oversee the business and marketing aspects of the new comic book line. Chadwick, a long time fan, was originally a lawyer in corporate practice, but she had worked for the small publisher Eclipse while she was in law school. She had decided to leave the law because she had, "become disillusioned with life in corporate America," adding she, "wanted to do something more creative." Her original thoughts were to try for a job with one of the Big Two (Marvel or DC). She then ran into Carol Kalish, who suggested she talk to Stanley Harris first. Upon meeting Harris, she decided to take a job with his neophyte company, because, "it was an opportunity to do something that was a new endeavor." She was hired on as Harris' Associate Publisher, and since has taken on the duties of Editorial Director as well. After Chadwick



Photo by SILVERIO.

Vampirella #1 in April '96.

Although things had indeed gone smoother since the three-month hiatus, there was one more bump left in the road. **Q-Unit** #2 (not was part of the late-shipping problem; Q-unit #1 shipped in December '93, nearly a full month late) and a few days shy of being returnable), initially Chadwick says, "It was our first creator-owned book, and it turned out it was a fabulous story and I still think that." Chadwick adds, "The company made a mistake in the way they [dealt] with it again [even though the creator wanted to be] returned. ... They company wanted to do [another] project, and we sent them [a proposal] ... was in the face of the planet ... [issue] to get shipped late. Even though it has [not] sold like the company [hoped] ... enough, we were only known ... the Vampirella company, [we] ... publicatively finished the ... [agreed] to say there were [continuing] ... [title]. ... [issue] ... all the ... [but] ... [got] ... [for] ... nately ... team on it. ... The future ... [roster] ... 95 the comp... [Warner] ... [starting] ... [and] ... [Vampirella] ... [plan] ... [Vampirella] ... crossover ... for nothing ... crossover is done, ... be the same. ... an eight issue cross... **Vengeance of Vamp...** issue will spotlight Wad... um cover by Joe ... Chromium, Rob Liefeld and ... Ink Book, Joe Quesada and ... Ink Book, Joe Quesada and ... Ink Book, Joe Quesada



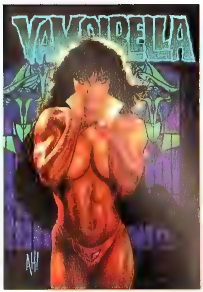
CyberFrog art by Ethan Van Sciver.
The Rook art by Kirk Van Wormer.

light continuity throughout all of their titles, but when 'Vampi's Doom' is over there will be no doubt as to how tied together everything is."

Another exciting project that Harris is cueing up for early '96 is the creator-owned title **CyberFrog**. **CyberFrog** is the creation of Ethan Van Sciver, who writes and draws the series. **CyberFrog** was originally published by a small independent company, Hall of Heroes, with two issues being released in 1994. After that, Van Sciver met up with the Harris crew at last year's Great Eastern Convention in Philadelphia. Chadwick thought the concept "was cool, but a little too different," adding with a laugh, "I wasn't interested in working on any new creator-owned projects, I guess I was suffering from a **Q-Unit** hangover." She did ask Van Sciver to do up some Vampirella samples. He did, and brought them up to the office, when in Chadwick's words, disaster struck on the **Vampirella/ShadowHawk** project. "The company needed 48 pages inked in a hurry, and Van Sciver inked around 20 pages over Kirk Van Wormer. During a staff meeting, Stanley Harris said that he was interested in expanding the company's horizons beyond Vampirella, and other traditional superhero stuff. With Van Sciver still in the office inking **Vampirella/ShadowHawk**, Chadwick hurried over and asked him if he had his **CyberFrog** stuff with him, which he did. Chadwick brought the work into the meeting and showed it around, where, "everyone flipped over it," according to Chadwick. She adds that from there "we commissioned an all new **CyberFrog** series." What is the gist of **CyberFrog**? According to Van Sciver, the series, "is about apathy, and about sitting around and watching TV." He explains that there is a "planet far, far away, with these goody two-shoes aliens on it." These aliens are interested in saving the universe, so they dispatch space crafts with their fetuses aboard them. These fetuses are shapeless, formless masses, who, according to Van Sciver, interact with the first two things they come in contact with, hopefully their parents, from who they'll derive their combined qualities." In the case of CyberFrog, he was sent on a mission by the aliens of his homelands to South Africa, to make it a more peaceful country. Unfortunately, he landed in a swamp in New Jersey, where interacting with his spacecraft, and a swamp frog, he became Cyberfrog. Apparently even though he possesses the power to save the universe, he doesn't want to because, Van Sciver says, "He'd rather sit around eating junk food, and watching cheesy seventies TV sitcoms like *The Love Boat*." Chadwick's take on the series, in a nutshell, is that it's, "a combination of the action/adventure found in **Spider-Man** the vigilante attitudes of **Lobo**, and the lunatic attitude that prevails in **The Tick**."

In the future, the Harris gang hopes to do something with the **Creepy** and **Eerie** characters, but are in a quandary as to how to do it. Chadwick says the subject is "debated in the office all the time." She originally wanted to incorporate Uncle Creepy in "Vampirella's Doom," as the catalyst for bringing the heroes together; but she says with a chuckle that she, "was voted down." She also wanted to call the team book **Creepy**, but was shot down again. She does acknowledge the popularity of the **Creepy** and **Eerie** franchises and vows that, "we will be doing something with the archival material somewhere down the line." After a recent call she received from James Robinson, telling her she should do an Alex Toth **Eerie** collection, she says, "I want to do a 'Greatest Hits of **Creepy** and **Eerie**' collection series, broken down by the individual artists."

Regardless of what Harris does with the **Creepy** and **Eerie** material, Vampirella won't be going away any time soon. And even though Vampi owes a portion of her recent resurgence to the "Bad Girl" movement still going on in comics these days, Chadwick doesn't see Vampi's popularity waning any time soon. Chadwick, noting that Vampi's "been around for 25 years, [she] can hardly be called a trend." Expect Chadwick and the rest of the Harris gang to keep Vampirella and her other Warren cohorts in print for some time to come, as the company becomes even better known for their brand of horror-tinged super-heroes. ■



Art by Adam Hughes



Art by Rudy Nebres



Art by Jose Gonzalez

Tom Sniegoski Vampirella and Then Some

by

Rob Samsel

When Tom Sniegoski was growing up, he was a big fan of comics, both as a reader and a collector. And he has maintained that love and devotion into his adult years. The odd thing is, as he grew older, he wrote short stories which were subsequently published, but never thought of actually writing comics. He sent one of the short stories he wrote to fellow New Englander (Tom hails from Massachusetts) Steve Bissette in Vermont. Steve enjoyed Tom's story, and called Tom up to ask him if he'd like to adapt it for an upcoming anthology comic he was preparing, **Taboo**. The story was subsequently published in the very first issue of Bissette's **Taboo**, which sparked a revelation for Sniegoski. He started to think, "Hmm . . . , maybe I can write comics for a living."

His next work was a year and a half down the road, a three-issue mini-series for Caliber Press called **The Swords of Shar-Pei**, that was inspired on his own Chinese Shar-Pei dog, Spencer. A sequel, **Guns of Shar-Pei** followed. His next work, also for Caliber, was a one-shot called **Gutter Rat**, which, according to Sniegoski, "was in black and white and sold abysmally." It was at that time that his friend Bissette introduced him to Harris Comics' Meloney Crawford Chadwick. She gave him a business card, told him of the plans to revive the old Warren Publishing characters, and told him to call her if he had any ideas. He says, "I was a huge fan of the old Warren stuff, and I started rattling off the names of all these characters, which blew Meloney away." At the time Chadwick wasn't sure whether or not Harris owned all of the various characters, so she assigned Sniegoski a series called **Hyde-25**. Now aware of the fact that Harris did indeed own the entire Warren line, Chadwick called up Sniegoski, and asked him for a proposal on what he would do if he could write **Vampirella**. He says, "she liked my proposal, due to the fact that I took the character and updated her for the '90s." He continues, "I wanted to take her out of those cutesy 'Damsel in Distress' type of situations, basically, pardon the expression, giving her more balls."

Sniegoski has been on **Vampi** since issue #2 of the first color series and has scripted every issue of **Vengeance of Vampirella**, as well as the first two issues of **Vampirella Strikes**. He says he has some other projects for Harris coming up, including, "a mini-series featuring the major Vampi villain, Hemorrhage, that Michael Bair will be drawing." He adds that, "those three wacky scientifically-created vampires, The Undead, will get at least a two-issue mini-series, with artwork by Karl Moline," who, he adds, "is an amazing new talent."

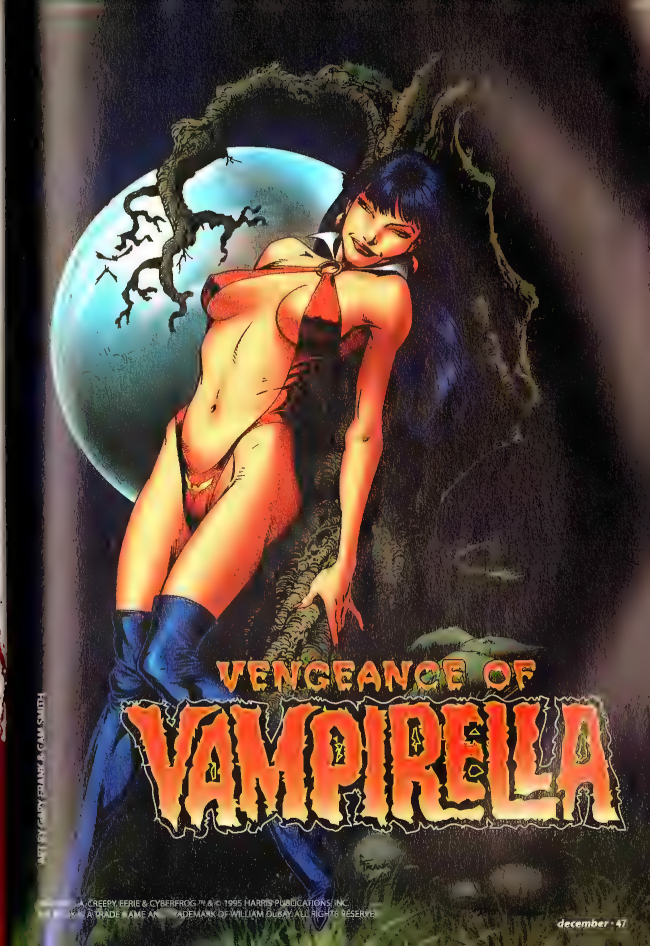
Sniegoski's not limiting his vistas to just the Harris camp. He's also writing a two-issue story-arc of **Mantra** for Malibu. "The **Mantra** stuff has really been a lot of fun to work on," he relates, "and I hope Malibu will invite me back to do some more." While he also has some creator-owned irons in the fire, "none of which have any definite plans," he's proud to announce that his Shar Pei will be returning to the pages of comics in '96. Having shown some of the original stuff to William Tucci (**Shi**'s creator/publisher), he liked it, and, as Sniegoski explains "we're now going to incorporate his Doberman Gypsy into the story." Dubbed **Dogs O' War**, the series will get a five-page preview in the pages of **Shi** #8, before blasting into its own three-issue mini-series.

Concerning the proposed new series, Sniegoski couldn't be happier, "it's like my comic life has now come full circle, with my first major series being revived."

Some may find it strange how a man who had no aspirations to write comics has now come full circle in such a short period of time. But, then again, comics are hardly your normal run-of-the-mill business. Right? ■



Artist Caesar and Writer Tom Sniegoski



A, CREEPY, EERIE & CYBERFROG ™ & © 1995 HARRIS PUBLICATIONS, INC.
K A TRADE NAME AN TRADEMARK OF WILLIAM DUBAY. ALL RIGHTS RESERVE

terry's big day

AN INTERVIEW WITH TERRY LABAN

by Benn Ray



TERRY WHO?

A couple of years ago, if you said the name Terry LaBan, the average comic fan would've said "Terry who?" Even up until a couple of months ago, his name would have invoked the same response (in fact, a couple of you right now might be saying to yourselves "Yeah, Terry who?"), despite the fact that the 34-year old artist/writer has been toiling away in the industry for 6 years, pursuing his own vision. However, that anonymity will be ditched in the past like so much toxic waste in New Jersey. By the Spring, it looks like you won't be able to swing a dead cat without hitting a project with the name Terry LaBan on it. To help make ends meet while producing his alternative comic, **Cud**, for Fantagraphics, Terry had a little illustration business on the side. Then his characters, Eno & Plum, were featured in **Dark Horse Presents** for several issues and things began to change. Terry took **Cud** over to Dark Horse Comics,





revamped it, and now the sky, as they say, is the limit. He has written a **Grendel** mini-series for Dark Horse called "The Devil May Care," he's scripting the premiere story arc for **The Dreaming**, DC Vertigo's replacement of **Sandman**, and he has an upcoming creator-owned mini-series, also for Vertigo, called **The Unseen Hand**. And while he has all this going on, he is both drawing and writing **Cud Comics** on a bi-monthly basis. Now that, my friend, is one busy dude. And in it, does Terry feel about being so busy all of sudden? "It just seems like everything's changing really fast. I'm so used to just wandering around. I'm: A) The kind of person that likes to do a bunch of different projects at once because it makes me feel busy and I like to feel busy. B) You know, I guess, I lost my train of thought.... Forget it. Well I guess there's not two things." Yup, just as I thought, he's so busy, he can't keep track of his thoughts.

So what's the deal? Why did the alternative comics visionary bail on Fantagraphics and take his project over to Dark Horse? "I had offered me what sounded like a better deal than what I had with Fantagraphics. Also, I'd gone about as far as I could go with Fantagraphics in terms of what I was doing. I parted amicably with them, and they've been real supportive of the move. All my old stuff is available from them, and I hope that the new things I'm doing will help sell that stuff."

NEW AND IMPROVED CUD

Cud Comics is starting over at #1 and will involve Eno & Plum, the 2 characters from **Dark Horse Presents**. Bob Cudd, the struggling performance artist and central figure of the original **Cud** series is "on a desert island somewhere and will remain there for the foreseeable future. He may appear in some issues, but the long story with him is pretty much over. I really wanted to work with some new characters." He describes the new series as "Archie meets the Freak Brothers."

"I realized that money could be made writing other people's comics. Most of the comics that I read didn't seem very well written, and I thought, 'Well, if some people are doing this, I could probably do this.' Why not give it try."

Instead of one big continuing story, **Cud Comics** will now feature shorter, self-contained stories. According to Terry, "They're patterned after **Archie**, **Richie Rich**, and all those kinds of Dell comics. There's a standard world and a standard set of characters and they don't change that much, but it's more about personalities bouncing off each other as funny situations that arise." Some of these characters will make the jump from the old series. Mickey Pimple will show up, and "there's going to be a Mucktuck Wolfsbreath story in #3." So, in a way, "it will be like the old **Cud**, more or less, in tone."

Actually, by the time you read this, not only will the first issue of **Cud Comics** be out, but the first issue of the upcoming six-issue **Grendel** mini-series, "The Devil May Care," which he's written, should have also hit the racks.



A LOVE STORY, GRENDEL STYLE

This is no ordinary **Grendel** romp "It's a **Grendel** love story. The Chief of the Grendels falls in love with the woman that runs the hospital where they fix up all the Grendel victims. The woman's son is this teenage snot-nosed kid who's real rebellious. He wants to join the Grendels and his mom doesn't want him to, so she engineers a plot with the Chief to keep him from joining, which is totally against Grendel protocol. So that leads to the downfall of the whole society. Meanwhile, the Chief's affair with her is leading to other problems. People are starting to hate him in the Grendel Klan and eventually the Klan rebels against him. So there's all these complications going on and there ends up being a rebellion. It's a teenage rebellion story crossed with a doomed lovers tragedy." Oooookay, so a **Grendel** love story huh? "Yeah, it'll be different from the other **Grendel** stuff, but there's still lots of violence and everything. People shouldn't think that it's like one of those sissy stories."



GETTING A TOUCH OF VERTIGO

Aside from his work for Dark Horse, he will also be handling the writing chores for one of the most anticipated new series for slated for next year by DC Vertigo. He will write the initial story-arc for **The Dreaming**, the follow-up series to **Sandman**. An American at Vertigo? Did they run out of Brits over there or has the comic mainstream finally recognized the talents they had in their own backyard with the alternative/independent creators? Aside from Terry LaBan, Terry (**Strangers in Paradise**) Moore is also scheduled to work on **The Dreaming** series, and Ed (**Lowlife**) Brubaker recently wrote the **Vertigo Visions: The Prez** one-shot.

"...I completely ignored mainstream comics and the rest of the industry. I thought that it was all crap. I wasn't interested in it..."

I asked Terry if he felt there was a shift towards the more alternative types of comics. He said, "Yeah, I've noticed a huge shift in comics generally towards what used to be called an alternative vision, but I think of it as more of a return to what comics were before they got completely taken over by the superhero genre. Now comics can just be about a lot more things and they're looking for writers or artists that didn't just come out of one milieu and can only handle one kind of material. I'm surprised that it hasn't happened a long time ago. It just seems like a really logical thing."

He seems to enjoy the Vertigo experience, "Vertigo's a really nice thing because it does bridge the gap. They can do stories about different things in a mainstream way. They have a house style. It does have a mood and a tone, and I find that the stories I'm doing for them are different from stories I would do for myself or for other companies. **The Dreaming** [involves] DC characters and they were pretty specific about what they wanted."

DREAM A LITTLE DREAM

His initial **Dreaming** work will involve a 3-issue story-arc. Then, later on, he will do another 3-issue story. Oddly enough, for someone about to handle characters from Neil Gaiman's original series, Terry was not very familiar with the **Sandman** series. He had to go back and read the series. Upon doing so, he found that he "liked it. I'd always wondered what it was about. I had heard about it. It reminded me of Ray Bradbury. I really admire Neil as a writer, of his ability to create this. He has a distinctive voice and no matter what he writes, it has this voice and it's really hooky and attractive. I just think that's great." So, fans shouldn't expect to pick up **The Dreaming** and get cheap imitations of Gaiman, "you won't mistake it for Neil's stuff. In fact, I've wondered how Neil's fans are going to respond to it."

The first arc is about Cain and Abel chasing Goldie across the Dreaming. This chase will reveal different parts of the Dreaming. "You get to see various sections of the Dreaming, some of which come from Neil or DC, and others of which I wrote. A lot of it's me, it's my story. There's a lot of me in it."

NEED A HAND?

Something from Vertigo that has even more Terry LaBan in it than his work on **The Dreaming** will be his creator-owned mini-series, **The Unseen Hand**. It's based on an old DC **Showcase** comic story from back in the 70s called "Jason's Quest." According to Terry, "It's a conspiracy story about a kid that travels through Eastern Europe on a motorcycle looking for his sister, and he doesn't know who his sister is. He's pursued by this conspiracy that controls all the capitalist world. He's the son of one of the guys that ran it, but he doesn't want to be a part of it. It's a satire on conspiracies. There's a lot of sort of weird Russian stuff in it and it gets quite strange at the end."

WORKING FOR THE BIG BOYS

He seems very content, but why would a creator, about to relaunch his own book about his own characters suddenly take on extra work for other people's/company's creations? "I realized that money could be made writing other people's comics. Most of the comics that I read didn't seem very well written, and I thought, 'Well, if some people are doing this, I could probably do this.' Why not give it try."

Working for a big company, handling other peoples' characters, some fans of **Cud** might be afraid that he's selling out to the man, but Terry's not worried. "It's cool, it's a nice thing. It's like writing screen plays. I've always been a freelancer, I've always done different jobs, it's just that I didn't do them in comics." And Terry has liked this particular job, "I really enjoyed it more than I thought I would. I've been fortunate in that they've approached me because they like what I was doing. I didn't come to them at a Con waving a portfolio or a sheaf of stories going 'Look at my

waiting can I like have a crack on [illegible] underbird or something.' They're coming to me because they love what I'm doing. They don't want me not to be me, they want what I can do. It's starting to feel like it's building on itself, where you do something that they can put in their terms."

GETTING HIS DUE

Strictly now. After all these years of working in the industry, why is Terry LaBan now getting his much deserved recognition? "The thing about it is that I say I've been in comics six years, but I've only been looking out my little alternative niche for a year and a half, and before that I completely ignored mainstream comics and the rest of the industry. I thought that it was all crap. I wasn't interested in it, and I didn't think that it would be interested in me."

Things began to change when he started to learn more about the industry. Plus, people like Jeff Smith started coming along, self-publishing people, and I started realizing maybe it's not that everybody hates alternative comics, maybe I didn't really educate myself. I didn't really solicit the work. Then I started asking around, stuff started to happen really fast." Also, as a new insider, he sees the current state of the industry as an exciting one, "there's enough flux right now, and so many people are going to so many different places, and companies like Dark Horse are publishing this stuff that previously was only associated with companies like Fantagraphics, and all these creator-owned titles are coming up, it's like all bets are off."

So if all bets are off, what's the likelihood of seeing something like a Terry LaBan Wolverine story?

"I don't know. The other factor (B.) was I can't say no. When people call me and ask me to do stuff, I always have a hard time not doing it. The problem with [me doing] superheroes is I'm not against them, but I'm not the best person to do them. I don't understand them. I'm not a fan of that kind of story, and I'm not becoming known as that kind of writer. On the other hand if there was a **Cud** crossover... I mean, you could see it." ■



"The problem with [me doing] superheroes is I'm not against them, but I'm not the best person to do them. I don't understand them. I'm not a fan of that kind of story, and I'm not becoming known as that kind of writer."


GUH-GOODBYE. I-UH-I-UH FEEL I OUGHT TO GIVE YOU GUH-GOOD ADVICE, AND I-UH-I-UH...
OHH, SHUT UR SPONGE-WIT-CAN'T YOU? GOODBYE, SIRE!
AARRRUK!

NIGHTS SPENT UNALONE

starring...



LADY RAWHIDE

with...

Don McGregor
as "The Writer"

Esteban Maroto
as "The Artist"

Michael Belepire
as "The Letterer"

with
Digital Chameleon
doing "Color Design and Separation"

and

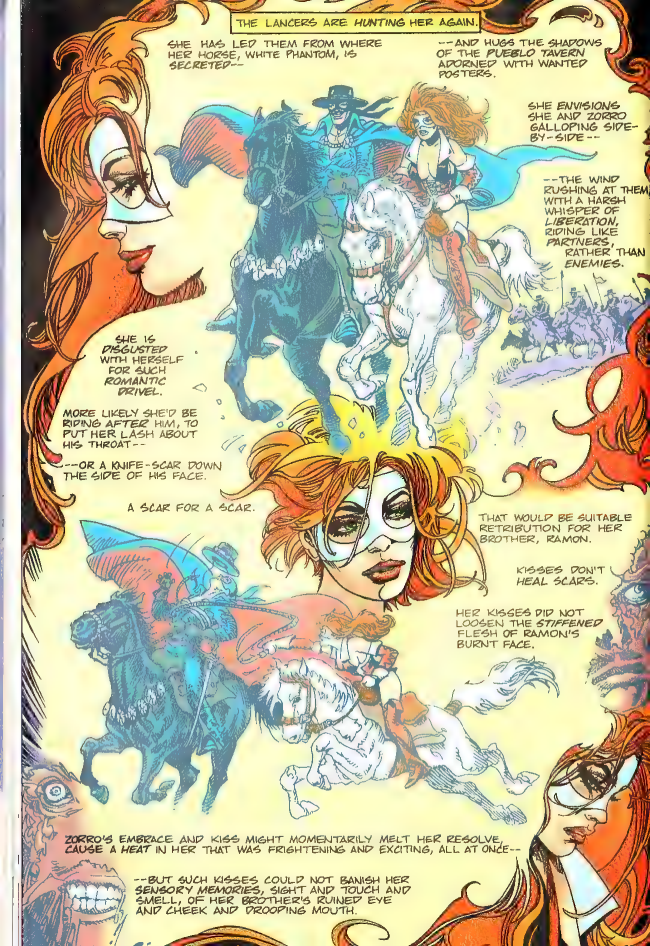
Charles S. Novyskie
Jim Salicrup
and
Dwight Jon Zimmerman
as "The Editors"

Lady Rawhide™ and © 1995 Esteban Maroto/DON McGREGOR. All Rights Reserved.

OVERSTREET'S FAN IS PLEASED TO PRESENT LADY RAWHIDE IN THIS EXCLUSIVE SERIAL. THE ACTION BEGINS ON THE NEXT PAGE, SO WHAT ARE YOU DOING READING THIS?

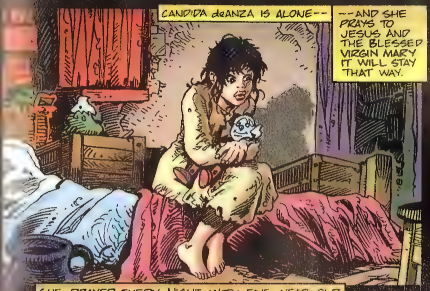

The Pueblo de Los Angeles, outside the Cuartel walls --the early 1800's.
SHE WAS ALONE--
--AND THAT WAS SCARY AND THRILLING AND SHE RELISHED THE ALONENESS.
NIGHTS SPENT UNALONE
PULQUE PURO
ZORRO
NOT PERMANENT ALONENESS.
SOMETIMES, WHEN SHE WAS ON A FORAY SUCH AS THIS, RECOVERING THE SECOND OF TWO CARILLO SCEPTERS FROM CAPITAN ENRIQUE SANCHEZ MONASTERIO'S TREASURY CHAMBER--
I'M BEGINNING TO FEEL AS IF TAKING THESE SCEPTERS FROM CAPITAN MONASTERIO--
--IS BECOMING MY LIFE'S WORK!
--SHE ALMOST DESIRES THAT THE FOX WOULD SHOW UP.

This is for ***Charlie Novinskie*** *– who will hate the title, but hopefully love the story – for all his* ***kind words*** *of support from "Panther's Quest" through all these* ***Lady Rawhide*** */* ***Zorro*** *adventures – and who makes sure I know* ***whenever I screw up anything concerning horses!***

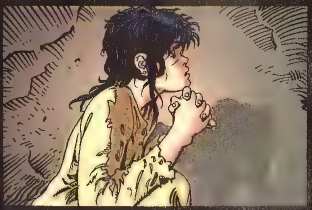

THE LANCERS ARE HUNTING HER AGAIN!
SHE HAS LED THEM FROM WHERE HER HORSE, WHITE PHANTOM, IS SECRETED--
--AND HUGS THE SHADOWS OF THE PUEBLO TAVERN ADORNED WITH WANTED POSTERS.
SHE ENVISIONS SHE AND ZORRO GALLOPING SIDE-BY-SIDE --
--THE WIND RUSHING AT THEM, WITH A HARSH WHISPER OF LIBERATION, RIDING LIKE PARTNERS, RATHER THAN ENEMIES.
SHE IS DISGUSTED WITH HERSELF FOR SUCH ROMANTIC DRIVEL.
MORE LIKELY SHE'D BE RIDING AFTER HIM, TO PUT HER LASH ABOUT HIS THROAT--
--OR A KNIFE-SCAR DOWN THE SIDE OF HIS FACE.
A SCAR FOR A SCAR.
THAT WOULD BE SUITABLE RETRIBUTION FOR HER BROTHER, RAMON.
KISSES DON'T HEAL SCARS.
HER KISSES DID NOT LOOSEN THE STIFFENED FLESH OF RAMON'S BURNT FACE.
ZORRO'S EMBRACE AND KISS MIGHT MOMENTARILY MELT HER RESOLVE, CAUSE A HEAT IN HER THAT WAS FRIGHTENING AND EXCITING, ALL AT ONCE--
--BUT SUCH KISSES COULD NOT BANISH HER SENSORY MEMORIES, SIGHT AND TOUCH AND SMELL, OF HER BROTHER'S RUINED EYE AND CHEEK AND DROOPING MOUTH.


SHE WONDERS WHAT IT IS LIKE TO HAVE A PRICE ON YOUR HEAD.
SOLDIERS HUNT HER, AND SHE DOESN'T EVEN HAVE A MONETARY VALUE ON HER HEAD.
SHE SUSPECTS SOME OF THEM PLACE VALUE ON HER BODY.
LOOKING FOR ME?
ALL MY LIFE.
DO YOU MEAN HIM
OR ME
OR BOTH OF US?
OH, I WOULDN'T WANT EITHER OF YOU TO HAVE TO DO ANY-THING TOO STRENUOUS.
WHY DON'T YOU LET ME DO ALL THE WORK?
AH, YOU KNEW WE WOULD WANT TO GET CLOSE TO YOU.
NEVER IN OUR SWEET DREAMS DID WE THINK YOU WOULD WANT TO BE CLOSE TO US.


IF YOU ARE DRESSED LIKE THAT, YOU MUST WANT US TO TOUCH YOU, NO?
NO.
IT DOESN'T MEAN THAT AT ALL.
IT COULD MEAN THAT FOR SOME MAN, BUT CERTAINLY NOT YOU TWO, WHO DO NOT HAVE MY BEST INTERESTS OR PLEASURE AT HEART.
DON'T BLAME YOURSELF IF YOU CAN'T GET IT UP.
YOUR WEAPON, I MEAN.
HEY! WATCH WHERE YOU JAB THAT THING!
YOU SHOULD COURT A LADY FIRST.
SHE HEARS FLIES--
--SWARMING AS IF OVER SOMETHING DEAD
WHY WOULD THERE BE FLIES, THICK AND FEEDING
WHUKK



SHE PRAYED EVERY NIGHT WITH FIVE-YEAR-OLD FERVOR AND TERROR--



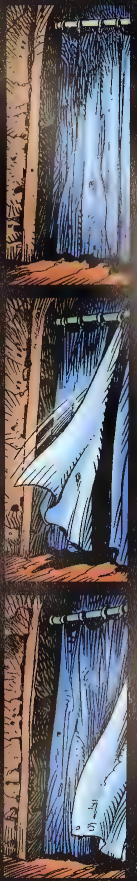
--AND WHEN E NIGHTS ME WHEN HE WAS NOT ALONE--

--SHE BELIEVED HAT SHE WAS OLD THAT SHE D SINNED--

--AND THAT JESUS D *ABANDONED* R



SHE IS FIVE YEARS OLD, AND SHE IS NUMB WITH THE THOUGHT THAT THE DOORWAY WILL NOT STAY *EMPTY*.

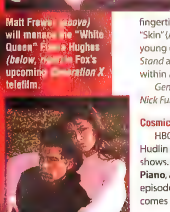


TO BE CONTINUED...

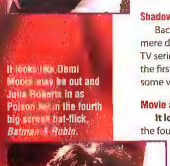
Welcome to the most up-to-date news column on your favorite comic book/sci-fi/fantasy/horror/animated TV and movie projects. Each month in FAN, you'll be treated to more exclusive Hollywood news than you get in any other magazine.

ANDY MANGELS'

Hollywood heroes



Matt Frewer *(above)* will manage the "White Queen" Emma Hughes *(below, right)* in Fox's upcoming *Generation X* telefilm.



It looks like Demi Moore may be out and Julia Roberts in as Poison Ivy in the fourth big screen bat-flick, *Batman & Robin*.



Generation X

One of the newest Marvel projects to go into development is also the first to go before the cameras. Production has already started on Fox's *Generation X* telefilm, co-produced by New World. Jack Sholder is directing the film in Vancouver, B.C., from a script by Eric Blakeney.

Emma "White Queen" Frost (Finola Hughes of *Blossom* and *General Hospital*) and Sean "Banshee" Cassidy (Jeremy Ratchford of *Getting Gotti*) run the Xavier Institute, where young teenage mutants are learning to harness their powers. Already at the school as the film starts are a giant Samoan named "Mondo" (Bumper Robinson of *The O.J. Simpson Story*), a super-fast body-builder named "Buff" (Suzanne Davis), a mutant with optic beams named "Refrax" (Randall Slavin), and a brilliant and beautiful woman named "M" (Amarillis of *Sweet Valley High*).

Joining the school are a young girl who can't control the energy bursts that come from her fingertips named Jubilation "Jubilee" Lee (Heather McComb of *New York Stories*) and a bizarre man named "Skin" (Augustyn Rodriguez of *Moon Over Miami*) who can stretch his skin to almost any length. Eventually the young mutants are forced to be heroes when a corporate maniac named Russell Tresh (Matt Frewer of *The Stand* and *Max Headroom*) wants to control the minds of humanity. The Generation X team must meet him within a virtual dreamscape to save the world.

Generation X is a Tuesday night movie, which may air in January. No word on production for *Doctor Who* or *Nick Fury*, two other genre films Fox is preparing for early next year.

Cosmic Slop

HBO's *Cosmic Slop* is returning later in the year, and it's got more than a few comic book connections. The Hudlin Brothers, who are the show's producers, have hired several comic book writers to produce half-hour shows. Upcoming episodes will be written by the Hernandez Brothers (**Love & Rockets**), Kyle Baker (**Instant Piano**, among others), Dwayne McDuffie (various Milestone projects), and Ivan Velez (**Blood Syndicate**). Velez's episode is called "The Better Side," and it's about someone who wishes they were different, but when their wish comes true, it's not what was expected. No word on when these will air.

ShadowHawk Steps Into The Spotlight

Back in issue #5, I broke the exclusive news about plans for a *ShadowHawk* series. Well, while contracts are mere days away from being signed as I write this, here's the dirt. *ShadowHawk* will be a live-action prime-time TV series for USA Network. Wesley Snipes is a producer on the series, and he will guest star as J.P. Slaughter in the first episode. Thirteen episodes will be ordered, and it looks probable that the lead character will be in some version of his costume! More when I know it.

Movie and TV Quick Notes

It looks like Patrick Stewart and Julia Roberts will be taking on the roles of Mister Freeze and Poison Ivy in the fourth *Batman* film, *Batman and Robin*. Contracts aren't signed, but signs look positive. Production starts next year. • **Patrick Stewart is** also the last cast member to sign on for the second *Star Trek: Next Generation* film. The film will find the Borg returning to play havoc with the Federation. • **Robin Williams is** back as the voice of the genie in *Aladdin and the King of Thieves*, Disney's second direct-to-video sequel to *Aladdin*. Williams held a grudge against the Mousekastudio, due to their overuse of his voice in merchandising the first film, but he recently made up with the studio chiefs. *Aladdin and the King of Thieves* is due out next year. • **Fox is prepping** work on their first animated feature film, an adaptation of *Anastasia*. Meg Ryan will supply the voice of Czarevna Anastasia, the lost daughter of Russia's final czar, who must find her identity and begin life anew. Don Bluth will be producing and directing the film. • **Mario Kassar** is looking to sell off the assets of his Carolco company before total bankruptcy sets in. 20th Century Fox is probably going to buy the projects, the crown jewel of which is the long-in-development *Spider-Man* feature that James Cameron is shepherding. Don't get too excited about this. Remember that this project has been "in development" for longer than many

FAN[illegible]s have been alive. • **J. Michael Straczinski,** creator of *Babylon 5*, is scripting a *Grimjack* film, based on John Ostrander's excellent but-defunct series from First Comics. • ***Viper*, which crashed** and burned on [illegible], may be returning to the small screen. Paramount is prepping an all-new version with an animated intro and as a syndicated action show. Chrysler [illegible] is supplying the car. Look for it in fall of 1996. • **UPN is bringing** *The Blues Brothers* back, but this time as an animated series. Dan Akroyd will return to the voice of Elwood Blues, while James Belushi will voice a relative of the now-deceased Jake Blues. Thirteen episodes have been ordered for next year, with a likely March premiere on Wednesday nights. • **And our third** TV return is *The New Muppet Show*, an ABC series set for Sundays as a mid-season replacement. With celebrity guest characters, the new series will take place "live" from the fictitious TV station, KMUP





Terminator 2 director **James Cameron *(above)* is reportedly masterminding the "in development" *Spider-Man* feature. Meanwhile, Jake and Elwood return for animated adventures on UPN.**

Premiere Dates

November 21: Okay, so the film was already out in theatres, but now, you can bring the monkey home, when Warner Home Video releases the *Congo* video. Not only that, but look for the interactive CD-ROM game, *Congo: Descent into Zinj*. Oh, the rapture.

November 22: Disney's first all-computer-animated feature film is *Toy Story*, and from all looks, it'll be a huge hit. Expect those Buzz Lightyear toys (already in stores) to fly off shelves, but expect ticket sales to last even longer. This is definitely the film to see.

December 15: Robin Williams is Alan Parish, a man trapped in the spell of a magical board game for the last 25 years. When two children free him, they find that the game, Jumanji, looses packs of wild and exotic animals into their house and town. *Jumanji* is directed by Joe Johnston, no stranger to special effects films following his many years at Lucasfilm and ILM.



ER's George Clooney trades in giving blood for sucking it in *From Dusk Till Dawn*.

December 22: The long delayed, much-plagued *Cutthroat Island* will finally sail into port, with Geena Davis as one of the leading scurvy pirates. As if the year didn't have enough water-bombs in the movie theaters.

First of two vampire flicks out for Christmas is Mel Brooks' *Dracula: Dead And Loving It*. Look for Leslie Nielsen in the lead, trying desperately to drive the final stake into the dramatic acting career he once had.

It's big, it's cool, it's vampires. Written by Quentin Tarantino, *From Dusk Till Dawn* is Miramax's desert-town vampire flick. Also starring are George Clooney, Juliette Lewis, and Harvey Kietel. Expect some blood (duh), and probably some self-reverential comic book geek dialogue. ■

*Andy Mangels reports on Hollywood. Andy Mangels is the author of various upcoming Star Wars projects, writes the Star Wars [illegible]s column for **FAN**, and was the writer of the successful **Bloodwulf** mini-series for Image*



Even after a *Dredd*-ful summer, Ed Pressman may still have something to *Crow* about.

Comic fan and movie producer Ed Pressman has his hands in a lot of upcoming comic-related projects, even after the disaster that was *Judge Dredd*. Here's the status of several of them:

The Crow: City of Angels is now shooting in Los Angeles. Vincent Perez is Ashe, the new hero, while Mia Kirshner (*Exotica*) plays the now-grown Sarah. One of the main street thugs is played by musician Iggy Pop (recently from *The Adventures of Pete & Pete*), while a villainess is Vietnamese actress Thuy Trang (Trini from *Mighty Marphin Power Rangers*), and the overlord bad guy Judah Earle will be played by Richard Brooks (*Law & Order*). Rock artist Ian Dury plays the owner of a tattoo parlor where Sarah works. Music video director Tim Pope is now filming, half on location in LA, half on sets at Universal. The art director is Alex McDowell (who did the first film), and he's given the film a jaundiced yellow and green gothic look. The excellent Graeme Revell is scoring the second film

Although Disney has a deal with Miramax for an animated TV series for *The Crow*, it is not active. There is, however, talk of a long-form animated movie, but insiders say it's a ways off.

Elfquest is in active development as a full-length animated feature film. Wendy Pini has storyboarded the film, and is actively involved in the scripting.

Although the film was a flop, a *Judge Dredd* toon series was in discussion from Mattel. Disney later killed the idea, but now, Cinergi is fielding offers from syndicated cartoon companies. They're waiting to see how the film does in international release before making a decision.

Marvel's *Cage* is waiting for a new script from Joe Doughrity to arrive from John Singleton's production company. Singleton is co-producing and directing.

Mutant Chronicles is in active preproduction with Steve Norrington (*Death Machine*) as director. It's from the Swedish role-playing game known in the states as **Doom Troopers**, and it's soon to be an Acclaim comic series. ■

upcomingteevee









BABYLON 5 (SYN)

Voices Of Authority	Nov 27	
Passing Through Gethsemane	Dec 4	
Dust To Dust	Dec 11	
Exogenesis	Dec 18	
Messages From Earth	Dec 25	

DEADLY GAMES (UPN)

preemption	Nov 28	

FANTASTIC FOUR (SYN)

Behold A Distant Star	Nov 26	Invincible Man & Skrull
Hopelessly Impossible	Dec 3	Impossible Man
The Sentry Sinister	Dec 10	Sentry & Inhumans
Doomsday	Dec 17	Dr. Doom and Silver Surfer
And A Blind Man Shall Lead Them	Dec 24	Reruns of Season 2 begin

FOREVER KNIGHT (SYN/USA)

Son of Belial	Nov 25/26	A demonic exorcism
Black Buddah Pt I	Dec 2/3	New vampire in town
Black Buddah Pt II	Dec 9/10	A bomber strikes

HIGHLANDER (SYN)

Chivalry	Nov 25	Ex-lover arrives (Uh-oh)
Homeland	Dec 4	Repeats begin through Jan

IRON MAN (VYN)

Hulk Buster	Nov 26	Hulk vs. The Leader
Empowered	Dec 3	Modok gets final ring
Hands Of Mandarin Pt I	Dec 10	Mandarin gathers forces
Hands Of Mandarin Pt II	Dec 17	Iron Man unmasked!
The Beast Within	Dec 24	Reruns of Season 2 begin

LOIS & CLARK (ABC)

preemption	Nov 26	rerun
Superman	Dec 3	Nazis overtake Metropolis
Virtually Destroyed	Dec 10	Trapped in a virtual world
Home Is Where The Hurt Is	Dec 17	Lois & Clark's parents meet

THE MASK (CBS)

Baby's Wild Ride	Nov 25	Reruns of Season1 begin

NOWHERE MAN (UPN)

It's Not Such A Wonderful Life	Nov 27	

SAVAGE DRAGON (USA)

Locomotion	Nov 26	Freaks derail train
Hurt	Dec 3	Bludgeon breaks Dragon
Welt	Dec 10	Arachnid's back
She-Dragon	Dec 17	She-Dragon premieres!
Hit-Man	Dec 24	Overlord clones Dragon

SPACE: ABOVE&BEYOND (FOX)

To Die For	Nov 26	Tortured by the aliens
Stay With The Dead	Dec 3	Nathan gets amnesia

SPIDER-MAN (FOX)

The Immortal Vampire	Nov 25	Morbius returns
Tablet Of Time Pt I	Dec 2	Silvermane debuts
Tablet Of Time Pt II	Dec 9	Silvermane and Lizard
Shriek Of The Vulture Pt I	Dec 16	Cliffhanger ending
The Insidious Six Pt I	Dec 23	Reruns of Season 2 begin

STAR TREK: VOYAGER (UPN)

Resistance	Nov 27	Tuvok and Torres captured

THE TICK (FOX)

The Tick Loves Santa!	Nov 25	Multiple Santa's strike
Vs. The Big Nothing	Dec 2	Alien "Whats vs. Heys"
Vs. Las Vegas	Dec 9	Mr. Smarty Pants strikes
Grandpa Wore Tights	Dec 16	Tick's history
The Little Wooden Boy	Dec 23	Reruns of Season 2 begin

ULTRAFORCE (SYN)

Night and the Nightman	Nov 26	Nightman's origin
Prime Ambition	Dec 3	Prime confronts father
A Veiled Threat	Dec 10	Hardcase falls for Veil
Pump It Up	Dec 17	Mosh and Lord Pumpkin
Primal Scream	Dec 24	Rune returns to get Prime

X-MEN (FOX)

End And Beginning	Nov 25	Apocalypse destroys time
No Mutant Is An Island	Dec 2	Cyclops goes home
Longshot	Dec 9	Mojo and Longshot
Love In Vein	Dec 16	Not "Brood" but "Family"
Have Yourself A Morlock Little X-mas	Dec 23	Morlocks are back

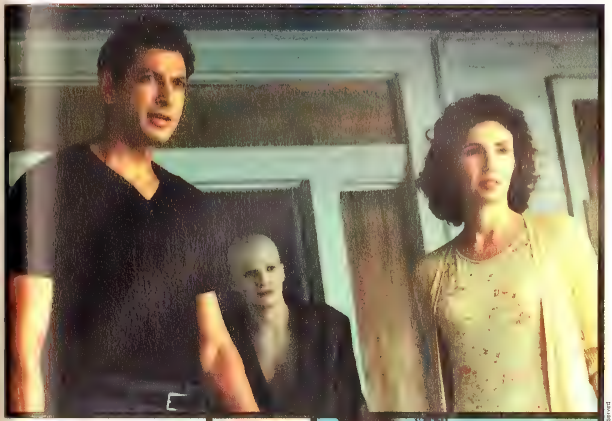








Pictures that move



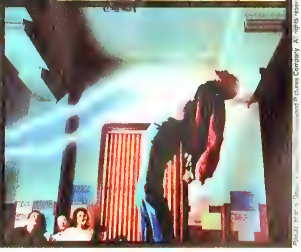
Powder, Buena Vista, PG-13

In Powder then next genetic step for humankind, an alien, or just some freak of nature? No one knows and the movie doesn't really strive to answer the question so much as showcase a human oddity. Sean Patrick Flannery (in a sloppy make-up job) plays the albino Powder who is yanked out of his basement sanctuary when his grandfather dies and placed into a school for troubled boys. He is befriended by the school's headmaster Jesse (Mary Steenburgen) and his teacher Donald (Jeff Goldblum) who both discover the uniqueness of this child. Aside from looking different, Powder is extremely intelligent and has special powers. However, the small-town folks don't take kindly to people who look different, and they give him a hard time each step he takes. All Powder wants to do is go home, but people keep stopping him every time he attempts it. In fact, the local police spend an inordinate amount of time chasing the boy down considering he's committed no crime. Basically, this film is a retelling of *E.T.*, but instead of a lovable little alien touching the hearts of viewers, it's a mutant albino (the idea worked much better with the alien). Also, the controversy surrounding one of the film's producers helps to explain a couple of oddly homo-erotic and pedophiliac scenes which seem grossly out of place with the rest of the movie. ***—Ed Martinque***

POWDER

above (l to r): Jeff Goldblum, Sean Patrick Flannery, and Mary Steenburgen star in *Powder*, the new film from Hollywood Pictures.

right: Powder is jolted by a lethal amount of energy from a classroom experiment, yet remains unharmed.



Photos TM & © Touchstone Pictures & Spyglass Entertainment. All rights reserved.

Get Shorty, MGM, R

Whaddya get when ya cross da mob and Hollywood? No, not a busted nose and a map of the stars. Director Barry Sonnenfeld answers the question with *Get Shorty*. Adapted from Elmore Leonard's 1990 best seller, the story's about a Miami loan shark who links up with the sharks of the movie business, and fits right in.

This isn't just another *Pulp Fiction* rip off. Leonard was writing first rate crime novels well before Quentin Taratino saw his first John Woo flick. With a knock out cast lead by John Travolta, Gene Hackman, Rene Russo, and

Pictures that move

Danny DeVito, the film shows it's style from the start. During a seemingly irrelevant conversation, Chili (Travolta) and his mob buddy Tommy (Martin Ferrero) are sitting in a Miami restaurant discussing the unseasonably cold weather and old Jimmy Cagney movies (ask your parents kids). Chili is a big movie fan, with a leather jacket "like the one Pacino wore in *Serpico*." The problem is that mob hothead Ray "Bones" Barboni (the excellent Dennis Farina) has stolen Chili's jacket. Chili acts quickly. With one swift punch in da nose, the jacket's back and Chili exits before Ray's nose starts to gush blood. Leonard's profane dialogue (handled by screen writer Scott Frank) gives the great cast a chance to flex and preen. Travolta, on a roll after *Pulp Fiction*, gives a dynamite performance—seductive, funny, and beautifully nuanced. With Gene Hackman, in a classic send up of scum ambition, he is all control and, in typical Hackman fashion, he's often the scene stealer. Russo's sexy, scrappy, and touching as an intelligent woman tired of wearing tank tops and do-me pumps to scream at movie monsters.

Happily, Chili gets the last laugh and we get a movie packed with oddball characters who retain their rough edges, just the way Hollywood hates it. You leave *Get Shorty* with a sensation akin to Chili's when he leaves Orson Welles' *Touch of Evil* at a revival house. "Wow, huh?" says Chili to the strangers as the lights go up.

—Jeff Dillon



GET SHORTY

John Travolta *(left)* and Rene Russo star in *Get Shorty;* director Barry Sonnenfeld's answer to mixing Hollywood and the mob. Travolta is slick as Chili Palmer while Russo is sexy as a woman tired of the b-movie circuit she seems to be trapped in.

Mallrats,

Gramercy, R

When you've got a nice comic book collection, a great selection of video games to play, free room and board (courtesy of mom and dad), and a decent mall not too far from your house, what more could you want from life? How about a girlfriend who understands? Brodie (an impressive debut by ex-skate pro Jason Lee) has all of these things except for the girlfriend. She (Shannen Doherty) dumped his slacker-ass at the beginning of the movie for the very same reasons that make his life sound so great. Chicks just don't get comics and Sega.

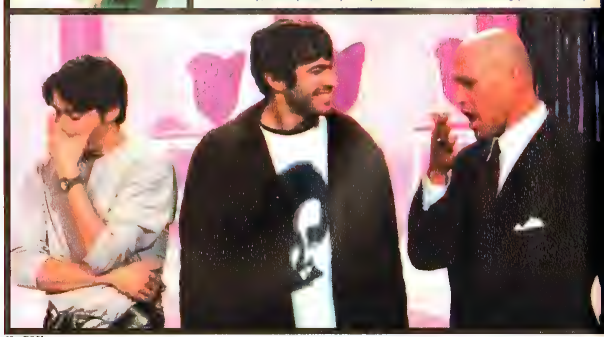


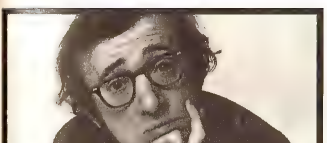
Brodie's friend T.S. (Jeremy London) is also having girlfriend troubles, for the exact opposite reasons. Where Brodie's old lady gets pissed because he neglects her for his hobbies, T.S.'s gal (Claire Forlani) gives him the boot because he wants to be with her despite her familial obligations (her father is trying to break them up), and he might have inadvertently convinced a mutual friend to commit suicide.

So what else is there for two recently rejected pals to do but go to the mall. It's at the mall where most of the movie takes place, and it's at the mall where writer/director Kevin Smith's

MALLRATS

Problems arise between T.S. (Jeremy London) and his girlfriend Brandi (Claire Forlani) when a contestant on her fathers games show dies. In the course of the film, as T.S. tries to patch up his relationship, Brodie (Jason Lee) "stinkpalms" Brandi's father, Mr. Svening (Michael Rooker).





MIGHTY APHRODITE

Woody Allen is one of the few great directors who manages to stay contemporary and yet maintain his own style. This latest addition to the Allen cannon is a perfect example.

This first few minutes of this comedy look like there's no way Allen is going to be able to pull the film off. There's a Greek chorus that just seems way out of place, and Mira Sorvino who, at first, seems like an awkward cliché of the prostitute with the heart of gold. However, these elements, within moments, begin to fuse into a cohesive whole that, not only to the credit to Allen but the cast, seem innovative and logical

Allen plays Lenny Weinrib, a sportswriter who is coerced by his wife to adopt a beautiful young baby. As his marriage begins to fail, Lenny becomes obsessed with finding the mother to his child. He is surprised to discover that the mother is a porn actress/prostitute from a troubled family. He then begins to meddle in her life, more out of a sense of fatherly love than lust.

Sorvino is fantastic. With an unforgettable voice, she creates a completely believable character out of what could be, in less talented hands, a tired stereotype. The chorus, staffed by F. Murray Abraham, Olympia Dukakis, David Ogden Stiers, and Jack Warden, seems like a natural companion to the ongoing story, which carries an admittedly classic Greek feel. They start tinkering in the affairs of Lenny (as chorusses are want to do), providing advice and warnings.

Only Bonham-Carter's character seems a little flat. She comes across as a shallow, self-important career woman only concerned about her own interests. She is reminiscent of the character of Annie Hall in the later stages of the same film. This has, perhaps, less to do with Bonham-Carter's ability and more to do with a tendency in Allen's pen to create similar leading women. Regardless, Allen has managed, yet again, to craft a masterpiece worthy of placement in the upper levels of his impressive cannon. —*Benn Ray*

Vampire in Brooklyn, Paramount, R

Eddie Murphy as a vampire? I guess it's not so unbelievable. He has portrayed a variety of characters. Was Craven directing a horror/comedy flick? Odder things have happened. Do these two talents work well together? I've got one word for ya: *Blacula*. The 1972 black vampire tale is a far superior piece: funny, action packed, scary, and just plain cool. *Vampire in Brooklyn* is...well, it's draining to watch.

Murphy plays Maximillian, a vampire who's new to Brooklyn. He had lived in the Bermuda Triangle, but he's come to the Big Apple to find the last of his race (although vampires can always make more vampires with a little suck to the neck, can't they?). Anyway, as it turns out, the object of Max's quest is cop Rita Vader (Angela Bassett). She's the unknowing product of a human/vampire union. Being a bloodsuck ing tourist can be a little difficult in New York, so Max enlists the help of a ghoul sidekick (a job whose drawbacks far outweigh the perks—Kadeem Hardison spends most of the movie trying to account for his misplaced body parts as they continually fall off) to track down Officer Vader. Max must convince her to dance with him one time in order to unleash the hidden vampire side to her personality.

Although it's interesting to see Murphy play a vampire (a stretch of his acting talents since he has to rip out hearts and stuff), it's not interesting enough to carry the movie. Unfortunately, Murphy's comedic talents have become less than amusing and Craven's horrific visions not very scary. Again, I've got one word for ya: *Blacula*. —*Benn Ray*

Mighty Aphrodite, Miramax, R

What makes a great writer/director is his/her ability to remain relevant over the years. Some get so tied down in style or obsessive persona visions that they totally lose sight of something more important, the story. Woody Allen is one of the few great directors who manages to stay contemporary and yet maintain his own style. This latest addition to the Allen cannon is a perfect example. Comedy erupts like a herd of holiday shoppers hitting a sale. Smith uses the mall, populated by a funny assortment of burned out mallrats including Silent Bob (Smith) and Jay (Jason Mewes), two characters who appeared in Smith's first film, *Clerks*, to dissect our American convenience mall culture. Stan Lee is also there trying to give dating advice to the lovelorn Brodie while all Brodie is concerned about is the sexual habits and sizes of various superheroes. Although not quite as fresh as *Clerks*, Smith turns a 90's revamp of *Fast Times at Ridgemont High* into an amusing mall adventure as Brodie and T.S. destroy the filming of a Dating Game rip-off all in the name of love. Loaded with a lot of pop-culture references, including running scenes with Silent Bob as he attempts to master the Jedi mind trick, *Mallrats* is just a shopping cart full o' fun. —*Benn Ray*

FAN FILM FIFTEEN

		WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
1	**GET SHORTY** (MGM)	3	$9,700,007	940,085,156
2	**POWDER** (BV)	2	6,461,144	15,627,796
3	**COPYCAT** (WB)	2	5,624,039	12,775,872
4	**FAIR GAME*** (WB)	-	4,946,332	-
5	**VAMPIRE IN BROOKLYN** (PARA)	2	4,394,462	13,361,098
6	**HOME FOR THE HOLIDAYS*** (PARA)	-	4,007,717	-
7	**NOW AND THEN** (TRI)	3	3,821,444	18,107,917
8	**SEVEN** (NL)	7	3,734,101	78,351,444
9	**GOLD DIGGERS...*** (UNIV)	-	2,535,645	-
10	**THREE WISHES** (SAVOY)	2	1,691,797	4,970,465
11	**HOW TO MAKE AN AMERICAN...** (U)	5	1,146,955	20,699,330
12	**TO DIE FOR** (SONY/COL)	6	954,117	18,970,439
13	**ASSASINS** (WB)	5	828,710	27,574,429
14	**DEAD PRESIDENTS** (BV)	5	819,125	22,091,389
15	**MIGHTY APHRODITE** (MIRAMAX)	2	808,248	3,265,302

*=preview **=Friday-Saturday-Sunday total Totals accurate as of 11/7/95. Source: Exhibitor Relations Co., Inc.



ANDY MANGELS'

STAR WARS FUTURES

For those who are fans of the prologue "A Long Time Ago In A Galaxy Far, Far Away...," welcome to the future! Andy Mangels' Star Wars Futures, that is. Each month in ***FAN****, you'll be able to catch up with one of the major Star Wars licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary projects, get exclusive worldwide news and photos on future Star Wars products, and win cool prizes in our exclusive contests! So thaw out of that Carbonite and get acquainted with the future...*

THE ANSWER IS... ILLUSIVE

Didn't know Jedi masters were easy to buy off, did you? Yes, you too can own your very own Yoda, good for levitating your car when you need to change a spare, or for making wonderful rootleaf stew. How can you own Yoda? The answer is... Illusive.

Illusive Originals, that is. Which is a division of Illusive Concepts. Which is a division of Paper Magic. Which is a large Halloween company.

In 1988, Illusive Concepts began as a separate line of Halloween goods, concentrating on Hollywood quality masks, including the famous *Universal Monsters* line. In 1994, Illusive decided to get into the collectibles market, and went after the biggest two licenses: *Star Wars* and *Star Trek*. Talmadge Otis Epps (T.O. to everyone) was made sales manager for the newly formed Illusive Originals, and development began.

In February 1995, Illusive Originals released their first product: a life-sized latex and cloth covered **Yoda** figure! With straggly goat hair on his head and ears, a wool and linen cloak, and a wooden cane in his hand, Yoda looked startlingly realistic. Even with a high-end price tag, the collectible companies that offered the gnarled gnome found they couldn't keep **Yoda** in stock, and Illusive had a hit on their hands.

Just in time for Christmas, Illusive is releasing two maquettes: **Boba Fett** and **Admiral Ackbar**. But how exactly do they create life-sized **Yodas**? And what the heck is a maquette?

One of Illusive Original's greatest sculpting talents is Mario Chiodo, also the founder and President of Illusive Concepts. Following a meeting with the representatives at Lucasfilm, Chiodo found himself in an enviable position. "They wanted to utilize his talents," says T.O. Epps, "so they created a category he could become involved with. While walking through the Lucasfilm archives, they came upon what were described as 'maquettes.' They came up with the idea of having Mario reproduce these maquettes in some kind of limited-edition version."

A maquette is a miniature reproduction of a classic character, taken from the original design artwork. During preproduction on his trilogy, George Lucas asked sculptors to create a three-dimensional miniature of the character he had conceived. "The sculptors would come back with miniatures of **Jabba** or **Admiral**

Illusive Concepts scored big with the life size *Yoda (below left)* figure. They hope to repeat that success with maquettes of Boba Fett *(not pictured)* and Admiral Ackbar *(below, right)*.





Ackbar is one of the other characters, mounted on a block of wood," says Epps. At that point, Lucas would either approve or disapprove the maquette; if disapproved, the sculptors would go back and rework the creature.

The difference between the Lucasfilm versions and Illusive's are noticeable only if one knows the originals. "Marios producing the final version," says Epps. "The difference may be dramatic. This is the most acceptable presentation of the creature in question. The original maquette may have been produced differently, or maybe they were in a different pose. We are working with the same size and format as the originals, but these are the perfected versions."

Lucasfilm must approve each step in making the Illusive maquettes. Mario writes down and photographs the dimensions and measurements from the originals in the Lucasfilm archives, and recreates and duplicates them as close as possible. Lucasfilm approves the clay sculpting, then the mold and casting of that sculpture, then the final painted maquette. The approval process takes months and months. For **Yoda**, we started in September 1994 and didn't get final approval until January [1995]."

"Each creation has a special addition to it that is characteristic of the characters as they appeared in the movies," says Epps. "**Fett** is as exact as he can be, including the three Wookiee scalps on his side, made of yak hair and wool. Tubes will go to his flame-thrower and his jetpack, and he has realistic antenna and a cloth cape."

Admiral Ackbar, however, has no special add-ons, due to the simplicity of the character. "When he was molded from latex, there were several different molds we used to create the dimension of his vest," continues Epps. "**Ackbar** is entirely latex, and because of that, he is the least expensive. The cost of these products is directly linked to how difficult they are to produce. **Boba Fett** is 11 separate molds, with 18 colors, all hand-painted!"

Although **Yoda** has cloth, hair and wood elements, and **Fett** has non-latex add-ons, all three sculptures are otherwise made entirely of latex. Why wasn't **Fett's** armor or **Ackbar's** chestplate made of fiberglass or plastic? "No other media can really gain the detail that latex can, and foam-filled latex has stability," Epps explains. "Plus, the original pieces done at Lucasfilm were also done in latex, so we're coming much closer to the originals. **Boba Fett** was a challenge because he wasn't an alien. It's very difficult to produce smooth helmet type surfaces, while latex lends itself to alien characters." Epps adds that "the only thing we might work with in the future is a PVC vinyl. For the most part, it is our intention to stay with medium of latex."

Having seen the condition of one of the original latex **Yoda**s at Lucasfilm Ranch, I can testify that fans shouldn't be careless with their maquettes. Epps explains that "because of the properties of latex, these have to be cared for. The best thing to do is keep them under glass. If you apply regular hair spray to the latex once a year, it will have a tremendous lifespan. Hair spray works as a thin sealant to seal the pores. It doesn't allow dust and dirt to break down latex."

As Yoda did earlier this year, **Ackbar** and **Fett** will make their public premiere on the late October QVC program. After that, FAO Schwartz and Spencer Gifts will be the first stores to receive them, while the *Star Wars* Fan Club will also offer them. And next year, you may see them in a major retail catalog: **Yoda** is already in the JC Penney catalog!

Limited to 9,500 copies, **Yoda** is halfway sold out, even with a high price tag. "I think that **Fett** will be a sellout," says Epps. "Sales are very high demand. **Ackbar** will probably do well because of the low cost. "Fans who order shouldn't fret about the condition of their purchases. Illusive ships them in a collectors storage box inside another box.

What does the future hold for Illusive Originals? With the license for *Star Trek* from Paramount, a **Spock** maquette will premiere in January. Shortly thereafter, a **Jabba the Hutt** will appear, again limited to 10,000 pieces. "**Jabba** has been approved, and we now have to go to actual final molding." The next maquette will be a major character from *Shadows of the Empire*, and an **Emperor** piece is in the planning.

"We'll probably get to the cantina aliens soon," says Epps. "In 1996, we look to triple our line." And with their line of maquettes and figures, quality originals will no longer be exclusive. They'll be Illusive.

Illusive Originals Items

Item	Release Date	Aprox. Retail	Size	Edition Size
Full Size Figures				
Yoda	May '95	$400	18"	limited to 9,500
Maquettes				
Admiral Ackbar	Nov '95	$129-149	11"	limited to 10,000
Boba Fett	Nov '95	$250-299	11"	limited to 10,000



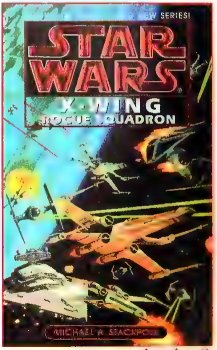
Wedge Antilles takes the spotlight in Michael Stackpole's new novel, *X-Wing: Rogue Squadron*

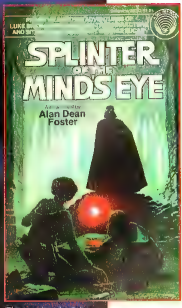
The Jedi Library: Books

X-WING: ROGUE SQUADRON

First in a quartet of new paperback novels, **X-Wing: Rogue Squadron** finally gives due respect to Wedge Antilles, the most tenacious rebel fighter pilot of them all. Gamer and novelist Michael A. Stackpole lends his military expertise to the pages of the **X-Wing** series. Readers of the Dark Horse comics will be familiar with some of the new **X-Wing** pilots in this book, but several new ones will be joining, including Gavin Darklighter, cousin to one of Luke Skywalker's childhood friends. Though at times, the multi-species cast and names get a little confusing (sending me scurrying for the cast list at the front of the book), Stackpole weaves a heady and dangerous mix as the Squadron is dispatched on several suicidal missions, including one to assault a heavily armored Imperial stronghold called "Black Moon."

Don't look for too many revelations about other *Star Wars* cast members in **Rogue Squadron**. Admiral Ackbar is the only other main Alliance member who logs on to hand out mission assignments. And because this takes place three years after *Return of the Jedi*, Wedge isn't in love with Owl Xux just yet. Look for Bantam Audio's adaptation of **X-Wing: Rogue Squadron** in the first week of January, along with the paperback.





The comic adaptation of Splinter of the Mind's Eye promises to fix several continuity problems the novel created.

A NEW HOPE: LIFT THE FLAP BOOK

Random House releases yet another book aimed for younger readers, but this one has a twist. Adapted by Cynthia Alvarez from the *Star Wars* screenplay, with painted art by Isidre Mones, the **Star Wars: A New Hope Lift The Flap book** isn't exactly a pop-up book, but the concept is similar. As readers read the story, they can lift a flap on each page to find other art hidden underneath. For parents who want to inspire a new generation of *Star Wars* fans, this is an excellent read-a-long book with activities for the kids.

The Jedi Library: Comics

SPLINTER OF THE MIND'S EYE

It was the first adventure after *Star Wars*, written by Alan Dean Foster (who had previously ghost-written George Lucas' **Star Wars** novel). For years, it has seemed an anomaly, with a few continuity errors causing apoplexy among die-hards. Now, inker extraordinaire Terry Austin makes his writing debut with the adaptation of **Splinter of the Mind's Eye**. With art by Chris Sprouse, the four-part series tells of Luke, Leia, and the droids' trip to Mimban. There, they're caught up in a search for the Force-strong Kaiburr Crystal, racing against the clock to beat Darth Vader to the prize. Along the way, Leia uses a lightsaber—and Luke faces Vader—for the first time! The comic adaptation promises to fix several of the problems in continuity. Look for **Splinter of the Mind's Eye** to premiere in December, for a bi-monthly run topped off with gorgeous painted Hugh Fleming covers.

END OF DROIDS

The eighth issue of **Droids** will be the last issue for now. Lower sales and a downsizing of Dark Horse's *Star Wars* line are the reasons behind the cancellation. Current writer Jan Strnad will be moving on to script the third **X-Wing: Rogue Squadron** series, with Michael Stackpole, while cover artist Kilian Plunkett will be illustrating the **Shadows of the Empire** mini-series. C-3PO and R2-D2 will have to be content to continue their bickering in future full-cast *Star Wars* adventures.

DARK HORSE LINE RESTRUCTURED

As mentioned above, a major downsizing of Dark Horse's Star Wars line will be easier on fans' pocketbooks, but disappointing for those who want to read the stories now. The second **X-Wing: Rogue Squadron** series, **The Phantom Affair**, set to start in November with a creative team of Michael Stackpole, Darko Macan, and Edvin Biukovic, has been delayed to a probable February start date. The bi-monthly shipping of **Splinter** is also part of the downsizing, which means a maximum of three titles per month.

The Jedi Library: Games

West End has a Christmas present for fans with their new book **Heroes & Rogues**. The 128-page game book is a guide for both players and game masters to develop more detailed and interesting characters. It includes over 60 new templates, 43 new gamemaster characters, a detailed guide to homeworlds, and, for the first time, rules on role-playing Imperials!

next month

Hope you enjoyed this month's column and will be with us each and every month. Coming up next month will be a special company profile of Galoob, with a look at their upcoming Micro Machines, and a complete listing of their Star Wars lines, plus chances to win special editions! And, more exclusives on the galaxy far, far away. See you in the future...Star Wars Futures! ■

Besides his various ***Star Wars*** *projects, Andy Mangels also reports on Hollywood for* ***FAN*** *(see HOLLYWOOD HEROES), and was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and the successful* ***Bloodwulf*** *mini-series for Image.*

BOOKS, COMICS, AND GAMES: UPCOMING RELEASES

TITLE	Team	Company	Date
Boba Fett: Bounty On Bar-Kooda	John Wagner/Cam Kennedy	DH	Dec 5
Heir To The Empire #3	Mike Baron/Oliver Vaquer/Fred Blanchard	DH	Dec 5
Tales Of The Jedi: The Sith War #5	Kevin Anderson/Carrasco, JC/Emilon	DH	Dec 19
Classic SW Vol 3: Escape To Hoth	Trade Paperbacks	DH	Dec 19
Droids: Season Of Revolt #8	Jan Strnad/Bill Hughes/Keith Williams	DH	Dec 26
Splinter Of The Mind's Eye #1	Terry Austin/Chris Sprouse	DH	Dec 26
Jr. Jedi Knights #2—Lyric's World	Nancy Richardson	BK	Dec 4
Short Story #2: Nightlily The Lover's Tale	Barbara Hambly/Andy Mangels	BM Audio	Dec 4
Tales From Jabba's Palace	Kevin Anderson (ed.)	BM	Dec 4
Heroes And Rogues	Paul Sudlow & Rick Stuart	WEG	mid Dec

"Who's scruffy lookin?": The Nerf Herder's Pen



THE DORMAN COMETH...

For Star Wars fans, there are a few painters who have brushed a name for themselves. The top of the heap is Ralph McQuarrie, although the Hildebrandt Brothers' poster images are more clearly burned into the public consciousness. But for those who read comics or novels (or listen to Time Warner Audio's excellent Dark Empire Saga CDs), Dave Dorman is the painter of choice. Many people may not be aware that Dave has been steadily releasing gorgeous high-quality limited-edition color poster prints (18x24") of Star Wars paintings over the last few years.

Recently released from Dorman is a special Heroes of the Alliance print only available through the Fox video rerelease coupon book (inside every video). Coming early next year will be a Obi-Wan Kenobi portrait, and a C-3PO and R2-D2 print which may be co-signed by Anthony Daniels! For copies of the prints, or a catalogue, contact Rolling Thunder Graphics, 1036 S. Ahrens Ave., Lombard, IL 60148.

COMPUTERIZED FOX HUNT...

For those internet junkies among us, be sure to visit the 20th Century Fox worldwide web site for some cool elements in their Star Wars video marketing strategy. With tons of graphics, the website also offers images and audio clips, biographies of characters and actors, behind-the-scenes information, close-up looks at props, and an interview between Leonard Maltin and George Lucas. Check the website out at http://www.tcfhe.com.



SPACE WRITERS IN THE SKY...

If Yoda hadn't spoken in such cryptic easy-to-remember soliloquies, perhaps Luke would have had to write his teachings down. And what better pen to write those lessons down with than a pen which not only writes underwater, but also in the cold depths of space? One of the most unique Star Wars collectibles this year comes from Fisher Space Pens, a company which provides NASA astronauts with their own unique writing instruments. Special cartridges allow the pens to write upside-down or at any angle, in extreme temperatures from -50ºF to +450ºF, over grease and fingerprints, on wet surfaces, and even in the gravity-free void of space!

In addition to Apollo 13 and Star Trek pens, two Star Wars pens are currently available: The Force Pen with the inscription "Star Wars: May The Force Be With You" and the Rebel Fighter Pen with the Rebel Alliance logo emblazoned on the top and Star Wars logo on the side. Coming up next year is a Darth Vader pen.

The Force Pen is titanium-coated and comes in a special Star Wars box (for $75 retail), while the Rebel Fighter Pen comes in a clear tube (for $15 retail). To order Fisher Space Pens, call (800) USA-PENS, or look for the coupon in the Star Wars video rerelease packs.



TALK LIKE A VADER...

Yet another cool and unusual set of Star Wars items comes from Micro Games of America. Already on sale are a set of walkie-talkies shaped like the helmets of Darth Vader and a Stormtrooper. Recently released for Halloween was the "Darth Vader Power Talker." The 8-9" facemask has a sound-alike voice modulator, complete with authentic breathing sound, so that you can sound like Vader on your answering machine, or in phone conversations, or anywhere.

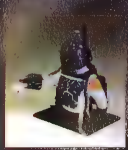
Two new items were released in November. The "Darth Vader Clock Radio" is an AM/FM radio and alarm clock, allowing you to wake up next to the facemask of the Dark Lord of the Sith, while the "Repeating R2-D2" is a 6" model of the feisty droid that repeats back whatever you say to it. Artoo also beeps and chirps like his full-size counterpart. Look for these MicroGames products at major toy store chains.

(DH=Dark Horse, BM=Bantam, BL=Ballantine, BK=Berkley, LB=Little Brown, RH=Random House, WEG=West End Games)

TLE	Team	Company	Date
r Wars Poster Magazine #28	Dan Madsen (ed.)	FC	Dec 22
ew Trek: The Flap Book	Cynthia Alvarez	RH	Dec 22
ba Fett [illegible] #2 (SW Galaxy #6)	Andy Mangels/John Nadeau/Ensign	DH/To	Jan 2
ud To [illegible]ire #4	Mike Baron/Olivier Vatine/Fred Blanchard	DH	Jan 2
ds Of [illegible]ll: The Sith War #6	Kevin Anderson/Carrasco Jr./Ensign	DH	Jan 16
r Wa[illegible]xy Magazine #6	Bob Woods (ed.)	Topps	Jan 1
Wing [illegible]e Squadron #1 PB/Audio	Michael Stackpole	BM/Audio	Jan 2
ew [illegible] Audio (rerelease)		TWA	Jan 30
kstr[illegible] Adventures: The Kathol Outback		WEG	mid Jan

ILLUSIVE ORIGINALS™ CONTEST

As Yoda would say, "Believe us you will" when we tell you you've won a life-sized Yoda figure!



Foolish you are if you don't mail the coupon below to enter our drawing to win this full-scale reproduction of Jedi Master **Yoda**, or an **Admiral Ackbar** or **Boba Fett** maquette, created by Illusive Originals!. The magnificent Yoda reproduction is made of latex, with goat hair on his head and ears, a wool and linen cloak, and a wooden cane. The latex maquettes are exact reproductions of the miniature models used during the making of the movies. Yoda would surely tell you, "Don't just *try* to enter, you must *do*, or we can't ... there is no *try*!"



Grand Prize (1): A limited edition, life-sized **Yoda** figure.



First Prize (2): A limited edition 11" **Admiral Ackbar** or **Boba Fett** maquette

Illusive Originals' maquettes and life-size Yoda figure can be found at your local comic book store, Spencer Gifts, FAO Schwarz, and the Star Wars® Fan Club Magazine! Look for more maquettes from Illusive Originals in 1998!

JUST FILL OUT THE COUPON BELOW AND MAIL IT TO:
GEMSTONE PUBLISHING, INC. 1966 GRENNSPRING DR SUITE 405., TIMONIUM, MD 21093

NAME _____

ADDRESS _____

PHONE _____ **ZIP** _____

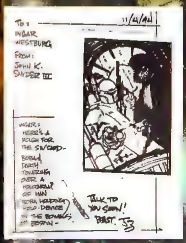
AGE _____

No purchase necessary. Print your name, address, telephone number, and age on the entry coupon or a 3 x 5 card and **mail it to: Gemstone Publishing, Inc., Illusive Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by February 1, 1996, which is the closing date of the contest.** Winners will be selected by a random drawing to be held no later than February 15, 1996. Winners will be notified by phone or mail by February 28, 1996. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person**. Contest is open to everyone except employees and three immediate families, or agents of Illusive Concepts, Inc., The Paper Magic Group, Inc., Lucasfilm Ltd. Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: Grand prize: $400. First prize: Boba Fett: $200. Admiral Ackbar: $149. All local, state, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph and/or likeness to be used by Gemstone Publishing Inc. for promotional purposes. This consent is void where prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send a self addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. Star Wars® and all character names and likenesses are ™ and © 1995 Lucasfilm Ltd. All Rights Reserved. Used under Authorization.

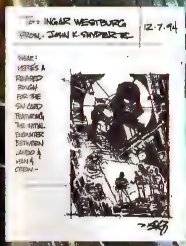
Star Wars jumpstarts "New Visions"

A[illegible] bring their own flare [illegible] Wars galaxy

[illegible] *Star Wars Galaxy III* trading card set debuts [illegible] manufacturer from Topps. The first two sets were big hits, no surprise, and the third looks to be made of the same stuff. FAM asked Topps for a look at how the cards were created, and we got to see the development of the Darth Vader/Boba Fett card by artist JK Snyder III (DC's upcoming **Doctor Midnight** mini-series).

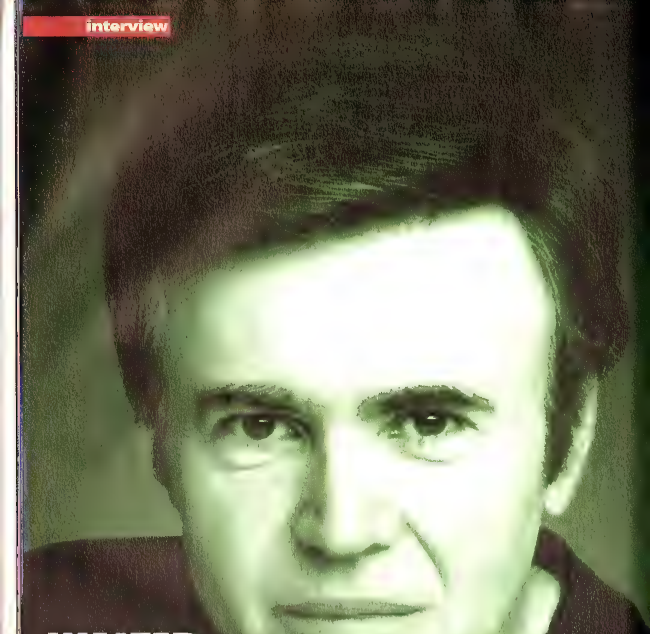

TO: INGAR WESTBURG
FROM: JOHN K. SNYDER III
11/6/96
WHAT'S NEEDED A SCENE FOR THE SW CARD... SHALL DARTH CALLEDUS ENTER A VOLCANO? OR HAN SOLO WEARING YOUR DRESS AT THE BANQUET SCENE? -
TALK TO YOU SOON! PEACE!

Phase One: JK3 was invited to submit [illegible] for a card. He followed up with the [illegible] sketch last November.


TO: INGAR WESTBURG
FROM: JOHN K. SNYDER III
12-7-96
WHAT'S NEEDED IS FRAMED FROM FAR THE SW CARD FEATURING THE INITIAL CONFLICT BETWEEN DARTH & HAN & CHEWY -

Phase Two: About a month later, [illegible] delivered [illegible] revised [illegible]

Phase Three: The finished product, fully painted for your dining and dancing pleasure.



WALTER KOENIG ON COMICS

***Star Trek*'s Chekov speaks about his new comic, being on *Babylon 5*, writing books, and an interactive video game.**

BY DARYL F. MALLETT

At a recent Creation Star Trek Convention, **FAN** managed to corner Walter Koenig, better known to most as Chekov, between stage appearances and signing thousands of autographs and got him to rave about a forthcoming comic book, appearances on *Babylon 5*, writing books, and an interactive video game.

You have a new comic book coming out this year? It's called (**Walter Koenig's**) **Raver**. Two issues will appear; the first one in December. It's partly a prequel to three stories already written that Malibu published. Premium is going to publish these. There is going to be a limited, chromium Collector's Edition as well as a regular edition. It's about how Raver came to be, how Norman Walters is chosen inadvertently, who he is, who are, I think it's kind of fun. I enjoyed writing it and I think it's a story that comic book readers will enjoy.

As I indicated, there has been interest in a screenplay, so that may be the next step. That is an interactive game. It all depends on how well the comic book does. So obviously there is a vested interest in the book doing well. Beyond the immediate monetary returns, the exposure could open up possibilities down the road.

I've also had some correspondence with Jim Cameron, who would like me to submit something to his new company, Broadway, which has been published already and is very close to *Star Trek*... more of a science fiction story. I am kicking that around as a possibility.

You published a nonfiction book, *Chekov's Enterprise: A Personal Journal of the Making of Star Trek: The Motion Picture*, in 1980 and a novel, *Buck Alice and the Actor-Robot* in 1988, plus several issues of *Raver* from Malibu. Are you turning more towards the writing aspect of your career than the acting aspect? No, I need to fill up my life, and it just isn't enough acting. I have a need to write, so when I'm not acting, I'm generally writing. I have part of a novel done. I've sort of put that aside for a while. I had such disparate reactions from the first novel: Nothing was lukewarm or lukewarm. It was either that it was extraordinary or it was dreadful. So I'm confused and I decided to put it away for a while. I'm working on my autobiography. I think this book has considerable merit. The first time I submitted it was when the returns were coming in on George and Nichelle's books, and the word was that the books were not successful, which was false. The books were quite successful, but they didn't make the bestseller lists. That was then. Subsequently, they've both sold over 200,000 copies each. But when my book was being submitted, it was told that the market was saturated and I withdrew my book. But I'm going to resubmit it again.



KOENIG'S UNIVERSE: *Raver* #0 will be the story of how Norman Walters was chosen.

Would you consider a small publisher? Yes. I want somebody who cares about the book. Obviously every writer wants the best deal, but if a smaller publisher expresses a lot of enthusiasm and is willing to make the effort, then, yes, that's possible.

What's your current novel about? It's about a man who wakes up one morning and thinks he's somebody he isn't; in fact, the man he thinks he was killed in a plane crash. It's a psychological mystery called **The Man Who Wasn't There**.

You've appeared on *Babylon 5* recently. What else are you working on? I just did a low-budget film called *Drawing Down the Moon*, a contemporary story. I play a mathematician who's obsessed with trying to find an equation for The Chaos Theory. It's a very good role, and the movie's done on an absolutely shoestring budget. But I told myself that as long as I can afford to do it, I am not going to turn my back on an opportunity that would give me some artistic challenge and some artistic reinforcement. So I'm open to projects if I feel the script is worthwhile and the people involved in the project are competent professionals.

Mark Lenard (who played Spock's father on *Star Trek*) and I continue to tour occasionally with the play **Boys in Autumn**. We're going to appear in Abrik in Wales. I also belong to a repertory company called Actor's Alley and I'm teaching a class there.



GOING SOLO: On the *Enterprise* with William Shatner (left), Leonard Nimoy, and George Takei in 1968.

I also play the villain in an interactive game called **Maximum Surge** which was released in October.

You've just signed autographs for two hours and they still turned more people away. Obviously you have a great fan following from your work both on Star Trek and, now, from Babylon 5. Has working on Star Trek all these years been satisfying for you? It certainly hasn't been satisfying in terms of career challenges and opportunities to stretch myself as an actor. It hasn't demanded anything, and that part is unfortunate. The good part, of course, is that it has provided an income for many years.

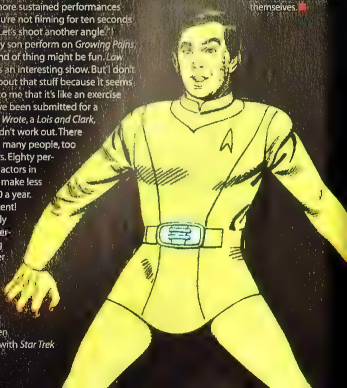
I enjoy the celebrity. I don't live off it—I'm not a vampire, sucking the blood out of the adulation—but I do enjoy that aspect of it. I wish in the thirty years which have transpired since I first started with *Star Trek* that there were other opportunities. However, I'm not one to assume that they would have been there had I not been in *Star Trek*. The business is just too tough. There are too many actors and too few roles. It is moot if I would even be an actor at this juncture if it had not been for *Star Trek*. So I have no bitterness; it's all been sweet.

It would have been nice had I become known and recognized as an actor of some breadth, of some dimension, of scope that goes beyond the average character in *Star Trek*. And in my twilight years, I'm hoping that situations like that will appear where there's more of a test of what I'm capable of doing.

Are there any TV shows that you'd like to be on? For years and years there have been many shows I'd liked to have been on. I'd love to be in a contemporary drama. I'd like to do a nice feature role on *N.Y.P.D. Blue* and I said that about *Hill Street Blues* before that. I would also like to do situation comedy. That's the closest thing to stage acting that you really have in front of the camera. You have an audience behind the camera. You get to do more sustained performances because you're not filming for ten seconds then "Cut! Let's shoot another angle." I watched my son perform on *Growing Pains*, and that kind of thing might be fun. *Law and Order* is an interesting show. But I don't fantasize about that stuff because it seems so remote to me that it's like an exercise in futility. I've been submitted for a *Murder, She Wrote*, a *Lois and Clark*, but they didn't work out. There are just too many people, too many actors. Eighty percent of the actors in Hollywood make less than $3,000 a year. Eighty percent! So I certainly have an interest in being cast in other things, but it's not to my advantage to have been associated with *Star Trek*.

In memory of being cast in contemporary shows. However, I am doing another episode of *Babylon 5* — shooting started September 23rd — and I've been told that there will be two additional episodes later in the year.

Any parting thoughts? I'm looking forward to the publication of this book, and I hope all your readers will get a copy for themselves.



It's getting cold outside...

OVERSTREET'S FAN



BUT THIS MAGAZINE IS HEATING UP!

#8

Our huge YEAR IN REVIEW! We look at the past year and also what's on the way for '96!!!

Plus a WITCHBLADE 1/2 BOOK offer!

#9

Check out our expansive coverage of the fight of the century!!!

MARVEL VS. DC/ DC VS. MARVEL

#10

Catch up with WildStorm as they introduce the hottest new team of heroes!!!

Plus a DEFCON 4 1/2 BOOK offer!

Look for FAN! On sale monthly at your local comic store!!!

Overstreet's FAN and the FAN logo are TM Gemstone Publishing, Inc. Vampirella is TM & © Harris Comics. Witchblade is TM and © Top Cow Productions, Inc. Glory is TM & © Rob Liefeld, Inc.

DOC STEARN...

MR. MONSTER VS.

IT ISN'T EASY BEING THE WORLD'S GREATEST *CREATURE-KILLER!* FOR ONE THING, IT'S TOUGH ALWAYS FINDING *NEW* MONSTERS TO *MANGLE!* SO HOW ABOUT GIVING ME A HAND (OR A *CLAW?*) BY DRAWING, ON A SEPARATE 8 1/2" X 11" PIECE OF PAPER, A PICTURE OF THE *MONSTER* I'M FIGHTING IN THIS SCENE?! A DETAILED WRITTEN DESCRIPTION IS OK, TOO! NEATNESS DOESN'T COUNT, BUT *ORIGINALITY* DOES! AND THE MORE *DISGUSTING* THE MONSTER, THE BETTER!

GRAND PRIZE (1): MICHAEL T. GILBERT WILL FINISH THIS MR. MONSTER PICTURE USING YOUR MONSTER! YOU'LL GET TO KEEP THE ORIGINAL ART, AND *FAN* WILL PRINT THE PICTURE IN A FUTURE ISSUE! WE'LL EVEN TOSS IN A COPY OF THE NEW, SIGNED HARDCOVER *MR. MONSTER: "ORIGINS"* COLLECTION FROM *GRAPHITTI!*

FIRST PRIZE (5): A SIGNED HARDCOVER *MR. MONSTER: "ORIGINS"*

SECOND PRIZE (10): A SOFTCOVER EDITION OF *MR. MONSTER: "ORIGINS"*

JUST FILL OUT THE COUPON AND MAIL IT ALONG WITH YOUR DRAWING OR DESCRIPTION TO: *GEMSTONE PUBLISHING, INC.; MR. MONSTER CONTEST;* 1966 GREENSPRING DRIVE, *SUITE 405; TIMONIUM, MD 21093.*

General Rules

Draw you...original monster on an 8 1/2" x 11" piece of paper using any medium you want, or write a detailed description of the monster and mail your drawing or written description along with the completed entry coupon on a 3 x 5 card to: Gemstone Publishing Inc. Mr. Monster Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093

Entries must be received by January 1, 1996, which is the closing date of the contest.

One prize per person



READERS!!

BEFORE THE ARTIST HAD A CHANCE TO FINISH THIS PICTURE, THE POOR SAP'S HEAD CRACKED!! THE "THING" MR. MONSTER'S FIGHTING WAS JUST TOO HORRIBLE FOR NORMAL PEOPLE TO EVEN DRAW!! SO WHY DON'T YOU GIVE IT A TRY?!?

NAME _____

ADDRESS _____

CITY _____ STATE ____ ZIP ____

PHONE ( ) AGE



ON THE ROAD

Michael Davis

Well, here I am about to embark on my sacred mission to spread love throughout the comic book industry. But why stop there, why not take my love and spread it throughout America. Indeed, why stop there… I should take my love, my love for comics, my love for this great industry of ours, and spread it everywhere. Stopping at Bosnia, I'm sure a couple of issues of **Spawn** will cease any conflict. Then to Cuba, perhaps Fidel would be interested in the latest issue of **Astro City**. Then after a few more hot spots of the world, I'll go before a emergency session of the security council at the United Nations proclaiming loud and clear that the only thing that can stop world conflict isn't peace negotiations nor the threat of nuclear war. Not even the pen which is supposedly mightier than the sword. No, the only thing that can stop our world from plummeting into the abyss is... comics.

*"Image, **FAN**, and Motown are making a commitment to bring in new readers and to try and bring some new excitement into our industry."*

The first stop on my mission to save the world will be Las Vegas. Where after I lose all of Motown's money, I will then proceed to Comics Corner where my contact Eric Hill and his staff will help me spread that love throughout Vegas. Love comes in many different forms. The forms we will be spreading at Comics Corner (and then Silver Cactus Comics) will be **FAN** magazines, limited edition ashcans, limited edition prints, posters, CD's, and tapes. Hey, I said love takes many different forms.

You know, I'm really excited about this trip and I want to publicly thank Alan Greenberg who booked a lot of this tour. Yes Alan, thank you *very* much. Thanks for the 5 hour drive to Vegas, the 7 hour drive to Salt Lake City (where I'll be visiting Nightflight Comics and Comics Utah), the 9 hour drive from Utah to Colorado (where I'll be visiting the Colorado Coin Bar and Mile High Comics), the 12 hour drive to Kansas (where I'll be visiting the Book and Comic Exchange), and Comic Country. And of course, the 14 hour drive from Kansas to Ohio (where we'll be setting up at the Mid-Ohio Con). Yes Alan, thanks man.

You know, while I'm thinking of it, I should probably thank my able bodied assistant Launi "Oh, It'll Be Fun" Wilson who is accompanying me on some of those stops. And of course my wife who said to me, "Go, I'll be fine, don't worry about anything, I like being alone, that gives me time to think" and my mail man who said to me "Go, it'll be fine, don't worry about anything, I'll check on your wife." Boy am I a lucky guy or what?

On a serious note, I think what we're about to do is important. Image, **FAN**, and Motown are making a commitment to bring in new readers and to try and bring some new excitement into our industry. Hopefully the van tour will spark an interest in comics from the general media and an interest in other comic book companies who will realize that "business as usual" will result in the continued decay of this industry. To use street vernacular, "I ain't going out like that." And last but not least, I would like to thank my staff. They have worked hard and soon everyone will be able to see their amazing talents and the fruits of their labor. Next month I'll report on my first stop and hopefully I will not be in jail for strangling my assistant who simply won't shut up. ■


It's not what you think.
FAN
FAN #10 AT YOUR LOCAL COMIC STORE IN LATE FEBRUARY.

another Star in the Gemstone Universe

There's only one magazine dedicated to serious **Golden Age and Silver Age collectors!** *Comic Book Marketplace* gives you the inside track on the rarest, the most in-demand, the best buys and the most undervalued issues and collectibles around. Not to mention in-depth articles, nostalgia, and just plain fun!



Available at fine comic shops everywhere!

COMIC BOOK MARKETPLACE

Superheroes and Me

Jeff Mariotte



My editor wants me to write something about comic books. A reasonable request, since presumably you are holding one in your hands because you're interested in reading comic books (the good thing about a magazine versus, say, a comic book, is that we're pretty sure you're not just picking it up for the cool pictures).

So I could tell you about buying a house (bear with me, it'll all come together). Don't ever do it. Or, if you do, be sure it's one you like a lot, because you don't want to have to go through it more than once a lifetime. Take it from me.

What you might not have known is that there are people — many people, vast hordes of them — whose job it is to step in when someone wants to buy a house, and then to put every possible roadblock in the way of that purchase. And to rain down so much nonsense on the head of that someone, that by the time that someone finally does get into the desired house, he or she is so worn down by the process that he or she doesn't even like the house any more.

Or so it seems.

Buying a house is a nightmare of bureaucracy. There are banks, there are escrow companies, there are government institutions, there are mortgage brokers and realtors and appraisers and inspectors and processors, and they all want you to fill out forms and sign forms and supply documentation. Enough paper actually changes hands in the course of the transaction that you could compress it and build a house out of it more cheaply than buying one.

And at every step of the way, there's someone saying that this is the last piece of information they'll need, or the last form you have to sign, and then everything will be fine.

That's lying. It's what they do.

Anyway, you find yourself living too, just to get things going faster. Me, my sister-in-law is a man, you say. Sure, my car is worth $31.00. No problem — just give me that biassed house inspector. At this point, you'll agree to anything.

Here's the lowest point we reached: We needed to stay in a motel for a while. There just were no other options left. So I called a conveniently located one, which shall remain nameless. It's a national chain, the first word in their name is "Motel," and the second word is a number between five and seven. That's all you need to know. I asked for a non-smoking room for my wife, my ten-month old baby, and two cats. I was assured that they could accommodate that. One double bed, one twin bed, cats okay... come on over.

We arrived over the next afternoon at check-in time. The guy who answers the phone at night, of course, is long gone. Non-smoking rooms? The only one available has only a queen bed, so twins. Okay, we'll take it. As I'm filling out the required form (Aaaghh), I see the sign advising that only one pet per room is allowed. Having turned over the form and a check, I mention my cat (singular). Not in a non-smoking room, they say. My cat doesn't smoke, I say. What's the problem? By this point they decide that they've screwed up my reservation badly enough and they decide to let the cats stay in the room. Which means that for as long as we have the room, we can't let the cats outside, in case we have to keep the cats (plural) out of the window.

The "desk" at Motel # is just barely wide enough to accommodate a computer, if the keyboard rests in my lap. But I have a deadline for a **StormWatch** script — the issue in which Battalion and Spartan must battle Battalion's father, Deacon, culminating in the heroic death of Spartan.

Death, for a character who is basically a machine, is a vague concept, generally, but this time Spartan has no more bodies to fall back on. When this body dies, Spartan no longer exists on Earth, and he doesn't know about the other Spartan on Khera. Still, he gives his life to save billions, and he does it unhesitatingly, knowing that his sacrifice is the only way.

Superheroes get to worry about stuff like that. Their concerns are greater than ours, and their sphere of influence is greater than ours.

If a superhero spent an entire issue consumed by the purchase of a house, you wouldn't bother to read that comic any more. If the only villains in his life were bankers and brokers and bureaucrats, you wouldn't care whether he won or lost.

Writing about these heroes, and their struggle against a force powerful enough to destroy the world, the cares of the day faded. I wasn't sitting in a cramped room at a cheap motel, I was in New York, and a battle for the fate of the planet was taking place around me, and a brave not-quite-man was risking everything. I was no longer consumed, I was transported.

> *"if a superhero spent an entire issue consumed by the purchase of a house, you wouldn't bother to read that comic any more."*

I hope you are too. What I try to achieve as a writer is, theoretically, what you want as a reader of superhero comics. You want to be taken away, lifted above the humdrum of your daily life. You want the odds to be stacked against you, you want the stakes to be raised, you want to triumph over towering adversity. Superheroes, because their powers are so great, need to be involved in epic stories of good and evil, right and wrong, justice and injustice.

The house deal is done now. All is right with the world. And superheroes helped me through the hard times, so they will always help you through yours. Just recharge your soul in their worlds, their struggles, and their triumphs, and you'll see what I mean. ■

ELEMENTALS™

THICKER THAN WATER PART ONE

INTRODUCING Lady BATHORY

OBLIVION. ONCE, A PLACE ONCE KNOWN AS **HELL**. IT WAS RULED BY A BEING OF UNFATHOMABLE **POWER**. A LORD THAT TRANSFORMED HIS SPECTRAL DOMAIN INTO A **PLANET**, TO DO BATTLE WITH EARTH AND HER **PARANORMALS**. HE LOST THE WAR TO THE **ELEMENTALS** AND THE **SUPERNATURE**. HE LOST HIS THRONE TO A **MAN**...

THIS MAN-- **LORD SAKER**. HIS QUARREL IS NOT WITH OUR WORLD.

HIS WAR IS WITH **HEAVEN**

BUT THAT'S A **DIFFERENT** STORY.*

SO, MY LORD, HOW GOES THE NEGOTIATIONS WITH THE **NINE DOMINIONS**?

AS I BOTH **PLANNED**, AND **EXPECTED**.

THEY REFUSE TO ACKNOWLEDGE MY SOVEREIGNTY OVER **OBLIVION**.

NOR WILL THEY RECOGNIZE THE **FIRST CHURCH OF CARNAGE** AS ANYTHING BUT A PAGAN **ABOMINATION**

IT WOULD SEEM A LASTING **PEACE** BETWEEN OUR TWO FACTIONS IS AN **IMPOSSIBILITY**.

SPLENDID. THEN ALL IS **WELL**, SIR.

INDEED

*SEE **OBLIVION** - ON SALE NOW

WHAT OF YOUR **MISTRESS**, SERGEANT WITHOUT ARMS?

HAS SHE BEEN BRIEFED ABOUT MY ARRIVAL?

YES LORD SAKER, THOUGH WITH ALL DUE RESPECT, SHE IS **LESS** THAN IMPRESSED.

HER ALLEGIANCE STILL LIES WITH THE **FORMER** LORD OBLIVION, NOT WITH **YOU**

AS MY PREDECESSOR'S MOST DECORATED **ASSASSIN**, I CHOSE TO SPARE HER LIFE, THOUGH SHE DECLINED MY **DEMAND** TO JOIN MY REGIME

SHE OPTED FOR **DEATH**, IF I'M NOT MISTAKEN, SIR.

DEATH IS NOT AN **OPTION** FOR SOMEONE I FEEL CAN BE **USEFUL**, SERGEANT.

WE ARE **HERE**, MY LORD

HERE? BUT THE POOL IS **EMPTY**...

"NO M'LORD SHE'S **SUBMERGED**, BATHING IN THE **BLOOD** OF **SINNERS**.

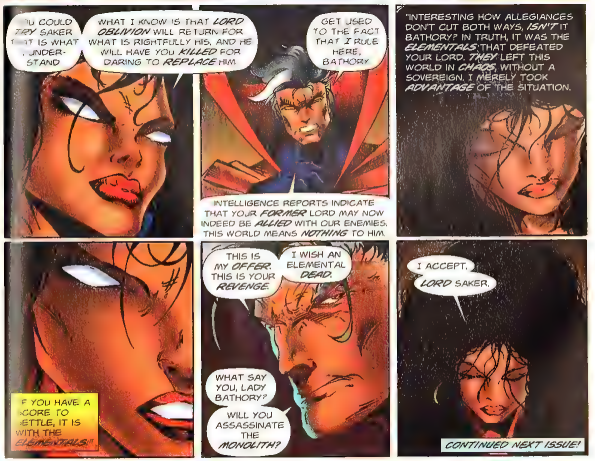
"SHE SAYS IT'S GOOD FOR THE **SOUL**, BUT TO BE HONEST, I THINK SHE DOES IT FOR HER **COMPLEXION**. . . .

"MAY I PRESENT, MY LORD SAKER, THE **LADY BATHORY**."

ELEMENTALS™ LADY BATHORY™ LORD SAKER™ MONOLITH™ THE FIRST CHURCH OF CARNAGE™ and all other characters and likenesses thereof are trademarks of COMICO COMICS. ©1995. All rights Reserved.


WHY HAVE YOU SOUGHT ME OUT, SAKER? TO WHAT DO I OWE THE HONOR OF A PRIVATE AUDIENCE IN MY OWN PRISON CELL WITH THE SELF-PROCLAIMED KING?
PRISON CELL? BUT THIS IS YOUR HOME, AS IT WAS BEFORE I GAINED CONTROL OF OBLIVION.
OH. THEN I MAY LEAVE?
NO.
THEN THIS IS MY PRISON, AND YOU ARE MY JAILER? NOT MY LORD?
YOU UNDERSTAND, BATHORY, I COULD HAVE YOU EXECUTED.

DON'T MISS
PRIMER
ISSUE ONE
ON SALE THIS MONTH! THE COMIC BOOK PREMIERE OF THE AWESOME [illegible] BE A PART OF COMICO AND FAN'S HISTORY-MAKING DUAL DEBUT!
FAN COMICO COMICS


YOU COULD TRY SAKER THAT IS WHAT I UNDERSTAND.
WHAT I KNOW IS THAT LORD OBLIVION WILL RETURN FOR WHAT IS RIGHTFULLY HIS, AND HE WILL HAVE YOU KILLED FOR DARING TO REPLACE HIM.
GET USED TO THE FACT THAT I RULE HERE, BATHORY.
INTELLIGENCE REPORTS INDICATE THAT YOUR FORMER LORD MAY NOW INDEED BE ALLIED WITH OUR ENEMIES. THIS WORLD MEANS NOTHING TO HIM.
"INTERESTING HOW ALLEGIANCES DON'T CUT BOTH WAYS, ISN'T IT BATHORY? IN TRUTH, IT WAS THE ELEMENTALS THAT DEFEATED YOUR LORD. THEY LEFT THIS WORLD IN CHAOS, WITHOUT A SOVEREIGN. I MERELY TOOK ADVANTAGE OF THE SITUATION.
IF YOU HAVE A SCORE TO SETTLE, IT IS WITH THE ELEMENTALS.
THIS IS MY OFFER. THIS IS YOUR REVENGE.
I WISH AN ELEMENTAL DEAD.
WHAT SAY YOU, LADY BATHORY?
WILL YOU ASSASSINATE THE MONOLITH?
I ACCEPT, LORD SAKER.
CONTINUED NEXT ISSUE!

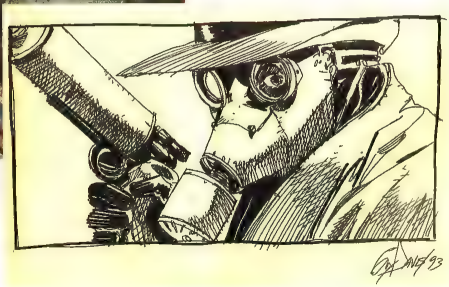
BRIAN AZZARELLO STORY • JIM CALLAHAN ART • JOSEPH ALLEN, WALLACE LOWE & COMICOLOUR DIGITALS

Tom Knott's
Rose Marie
Dick Martin
Jane Fonda
Mike Douglas
Dick Cavett
John Wilkes
Jerry Lewis
Paul Lynde
Sammy Davis Jr.
Stiffs at Sea?
Mel Tormé
BEWARE
WE ARE COMING FOR YOU!
Weld come for Cavett, he's just too dead.
To Joe - best wishes
Neal Adams
'85

I MAY NOT KNOW ART

but. . .

I know what I like. I like owning things that other people don't. Maybe it's just a throwback to bygone years of childish enthusiasm. Perhaps you too recall that desperate, burning desire to show a newfound friend every thing in your room that might even remotely be considered cool. There was no lingering during the performance of this particular childhood ritual. Somehow it always seemed supremely imperative that you show your new companion all of your most primo possessions in as short a time as possible.



by Shawn Spurlock

Then again, perhaps I was toilet trained just a tad too late in life. It might be a deep-seeded character flaw, but I must admit that I do thor oughly enjoy the pride of ownership and the joy of discovery. Of course, with the wisdom that age tends to provide, I've somewhat narrowed what used to be far too diverse interests. I'm afraid that there will be no more refrigerator magnets or matchbooks in my future. These quaint trailer home icons have taken on a far too bourgeois tint for my oh so discerning geek palate. I think I could have continued collecting action figures, but I just didn't have the wherewithal to get up at seven thirty in the morning, race across the parking lot in some pathetic time trial involving that fat speculator guy and my other phantom competitors, only to suffer the appropriate humiliation I might feel were I compelled to ask some stock person if they had an **Angela** figure sans panties. Unwanted thoughts like these parading through my noggin made me decide to focus my manias. I decided that I would collect original comic book art. Strangely enough, at that exact same moment, it mysteriously occurred to me that if I ever were to father children, I could never afford to send them to the college of their choice. Of course, this denial of my spawn's education was made much easier by the fact that they didn't exist yet. Besides, I had won the chronological lottery and could do whatever I wanted. Thus, fully prepared and rationalized, I was ready to go and buy some art. Now I only had to wait seven months for the next big comic convention.

It was there that I bought my first sketch. That's how it starts. That's always how it starts.

It was like playing some sport for the first time and discovering that you had a natural gift for it. It was just like that first tiny cold sore that foretold the onset of an intimate disease. It was that first memorable brush with something that would have me hooked for life.

Naturally, it was expensive.

Of course, this purchase took place before my more tender introductions to fine women and even finer scotch. Expensive is relative, after all.

I can vividly recall thinking that a single pencil sketch seemed fairly pricey when compared to fifty or sixty panels of art that were in color, one-tenth of the cost, and able to be tracked in some sort of price guide. Torn between the comic book itself and the original pages that comprised it, I had obviously yet to get the drift.

But enough about me. Let's talk about Leonardo DaVinci. More specifically, let's discuss the **Mona Lisa**.

Hopefully, as you were reading the previous sentence, you were able to form at least a vague, fleeting image of that famous painting in your mind. If you were only able to visualize the recent Vertigo series, you really should get out and socialize more. Anyway, now come the main thrust of this seemingly unrelated tangent concerning the **Mona Lisa**.

Somebody owns it.

All right, maybe it's not a single person. Maybe it belongs to a group of people. Maybe it's the property of Italy. Besides, that's not really the point and we're currently working on a slightly smaller scale. However, just for argument's sake, we'll continue this example.

Now ask yourself what would be the niftiest perk that would come with owning just such a piece of art. Sure, it might look spectacular in the sitting room of the villa, but then again, so would a lava lamp. I think the best aspect about owning some art like that is the fact that it's totally unique, but everybody's seen it.

Just imagine being able to say "**Mona Lisa**? Own it."

Oh what a balm for the fragile ego. Visualize yourself having the stunningly good taste to buy such an item long before the rabble caught on to it's worth, both aesthetic and monetary.

Personally, I would have begun purchasing some masterpieces long ago, but I found myself with no villa walls on which to store them.

Of course, even a mere sketch of the **Mona Lisa** would be a source of pride were you able to procure one by cornering DaVinci at his dimly lit banquet table at



"Just imagine being able to say, "**Mona Lisa**?— Own it."



the San Diego Chiaroscurocon. A sketch, however, tends to have something of a hurried, impermanent quality about it. Unfortunately, they're also frequently quite dinky when compared to an original comic page. Oh sure, a tiny sketch may be easier to store (no villa required), but you know what women say about the size of a man's hands, feet, or art. Soon, I found that my ego needed to upgrade from sketches to something a bit... bigger.

I went out and purchased my first splash page at the next large convention. Of course, I was unaware that it was called a splash page at the time I bought it. I eventually learned that unlike collecting say, antique surgical equipment, original comic art collecting only requires knowledge of a few simple terms. A "splash page," for example, is a page that consists of one large panel. Back in the old days we called splash pages "pin-ups," and they didn't occur with the alarming frequency that they do now. Any basic page with a bunch of panels on it is called an "interior page." Unlike the more expensive splash page, the interior pages are where you're most likely to find better examples of that whole pesky storytelling thing. A "revolving credit card" is one that allows you to have a balance left on your account at the end of the month. Of course, these are only some of the terms that you'll be confronted with once you enter the hoity toity-art-collector-guy circle. Fear not, other terms you'll encounter can be picked up with the use of your basic common sense (although at this point you may no longer be "common" in any way, shape, or form, for you are one who dabbles in art. Let the peasants beware!).

Unfortunately, if you've come this far and you can't figure out what the difference is between comic strip and comic book art, I would be forced to look upon you as I would an organ grinder without a monkey.

Now if you've seen some original pages before, you probably noticed that they were black and white. That's because both the penciler and the inker rarely have anything to do with coloring a page, as it usually involves a mysterious secret combination of things including but not limited to: Federal Express, alchemy, and funny, computerish names like digital this and fiber optic that. In fact, colorists rarely touch the comic page, and that's a damn good thing for the page collector.

Color, you see, costs. This statement will return to haunt you when you see the first fully-pained cover that you decide you must own, and you promptly begin to wonder just how many meals of Ramen noodles and dirt you could stand to eat.

For some final art collecting advice, I talked to Mitch Itkowitz, owner of Graphic Collectibles in New York. I figured that Mitch would have really good advice to dole out because he's been in the comic related art business since comics had a cover price of twenty cents.

His main rule of thumb when getting into art was a quite simple one. He suggested buying things that you like and avoiding the term "hot" when applied to any artist. Feverish desire for a popular artist tends to wax and wane, although there are a few classic artists in the world of comics who seem to consistently show up on the collectors' want lists. The five most requested creators that Mitch listed should be no great surprise to anyone familiar with the Silver Age of comics: Neal Adams, Jack Kirby, Steve Ditko, John Buscema, and Carmine Infantino. As for the more recent artists, the names Bruce Timm, Mike Parobeck, Paul Gulacy, and Art Adams were mentioned. I personally recommend seeking out Tony Harris (**Starman**), Barry Kitson (**L.E.G.I.O.N.**), and Mike Allred (**Madman**).

I am also of the opinion that the best interior pages are those that are self-contained. By that I mean a single page that retains some sense of a beginning, middle, and an end, even when removed from the context of the entire issue. Remember that, unlike the colors, you will be buying the words that appeared on the published page. Even the most attractive drawings can quickly lose their appeal when they're surrounded by tedious, awkward sentences. Think of Elizabeth Berkley in that *Showgirls* movie. Sure, I could watch it with what might be alarming frequency, but I'd have to mute the dialogue. This is not an option with a comics page.

As far as availability goes, I find that the best place to purchase original pages tends to be the larger conventions. Attending one allows you to actually see and fondle the art that you're going to purchase. Mail order, however, will provide you with a larger selection to choose from. It's easy to find at least three or four offerings in the **Comics Buyer's Guide** almost every week.

Another way to accumulate new pieces is to befriend a struggling artist. It's easy and fun to do! First, find yourself an artist. The second and most important step is the one where you, the collector, ply said artist with cocktails. This step tends to allow the truly struggling artist the opportunity to wallow in his or her barely disguised feelings of inferiority, hopelessness, and insecurity. This is the part where you show your chosen artist some compassion as you give their ego a small boost. Drunk artists will give anything away to the compassionate aesthete. It's the only humanitarian thing that you can do. If you happen to benefit from consoling some poor, chockfull o' as yet unrecognized talent artist, who's to judge?

If you still haven't caught on to the whole art collecting concept, perhaps you'll allow me a final illustration. Picture yourself at some impromptu Wednesday evening soiree. Since it is important to preserve your image, you decide to arrive fashionably late. Now, because you're obviously a comic fan, you might kill a little bit more time between getting ready and arriving by reading this weeks books. After reading the new issue of _____, you say to yourself, "Wow, what a somewhat less cost effective than movies or video games yet strangely rewarding entertainment experience. I was truly blessed to have the opportunity to buy the variant cover edition—only 3000 copies!"

Now picture yourself showing up, finding out that your host is also a comics fan, and having him show you his art portfolio. Imagine your surprise when you see the best page of this week's coolest comic within. You may find yourself wishing you'd gotten in on this original art thing a bit sooner. You may find yourself wishing that you had purchased said page. Too bad, only one exists.

Original comic art is as limited as anything can possibly be. Every piece is unique. There is something supremely better than being the first kid on the block to have something. Can you imagine yourself being the only kid in the world to own something?

I'm certainly able to, and I like it. ■

The Ultraverse's Prince of the Void Tackles Marvel's Lethal Protector

by
Tom Mason

Adrift among the stars for eons, the ancient vampire entered our world by necromantic means. His origins are a mystery surrounded by dark and bloodied legend. And he hunts in the Ultraverse.

He is Rune.

He is wedded to an alien symbiote and is the sworn enemy of Marvel's Spider-Man. He is "The Lethal Protector," Eddie Brock. He is Venom.

And beginning in December these two powerful titans from two different universes will collide in **Rune Vs. Venom**, a new one-shot from Marvel and Ultraverse. Rune's co-creator Chris Ulm will be returning to write this 48-page issue, which will feature art by a host of artists including Greg Land, Mark Pacella, and Gabe Eltaeb.

Followers of the Ultraverse know that as a result of the events in the **Curse of Rune** mini-series, Gemini has seized control of Rune's piece of the Ultraverse, banishing him to Marvel's infamous Negative Zone. When the ongoing **Rune** series was launched in October with Jay Kaminski as writer, Rune at the helm, Gemini was nowhere to be seen. Instead, Rune was facing down Annihilus in the Negative Zone.

Venom, meanwhile, is in the New York City of the Marvel Universe. And the story of **Rune Vs. Venom** picks up after the events of the "Planet of the Symbiotes" storyline.

Tonight's Guest Host

Venom is an alien symbiote that has attached itself to the human Eddie Brock. Rune is a parasite, an energy vampire who lives for power. Ulm says, "**Rune Vs. Venom** will answer the question of what happens when a symbiote attaches itself to a parasite. And I believe that answer will surprise, shock, and please the fans."

Tom Brevoort, the Editor in Marvel's Spider-Man group who handles Venom, says, "We've seen Eddie and the symbiote separated for short periods of time, with each one longing for the other. Over a long enough period, I'd assume that the symbiote would eventually be forced to seek out a new host for itself, whether it wanted to or not."

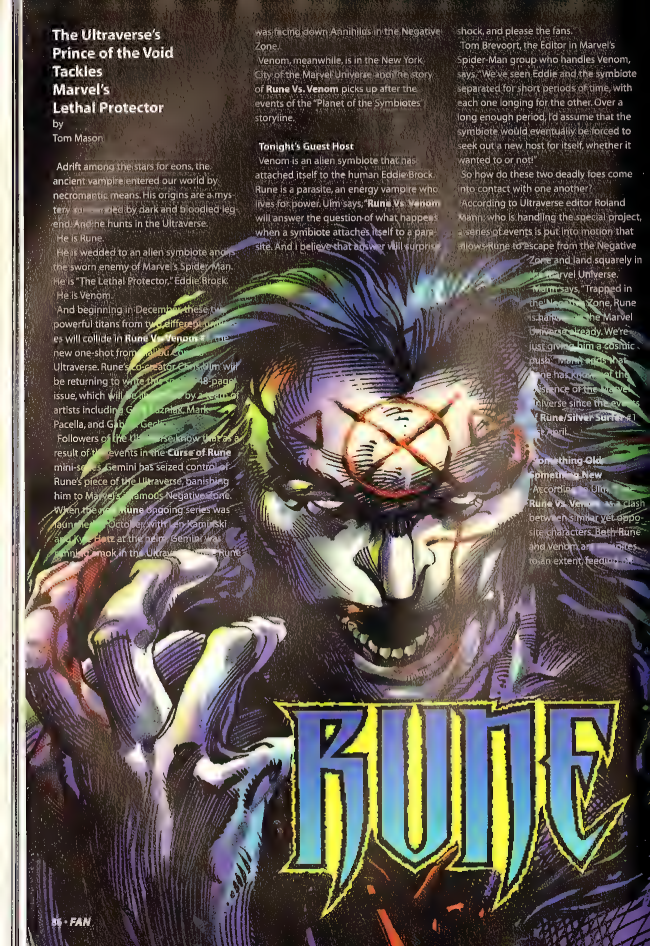
So how do these two deadly foes come into contact with one another?

According to Ultraverse editor Roland Mann, who is handling the special project, a series of events is put into motion that allows Rune to escape from the Negative Zone and land squarely in the Marvel Universe.

Mann says, "Trapped in the Negative Zone, Rune is shaken by the Marvel Universe already. We're just giving him a cosmic push." Mann adds that "no one has chosen [at the] instance of the Ultraverse Universe since the events of **Rune/Silver Surfer 1** is at peril.

Not the Same Old Thing, Something New

According to Ulm, the **Rune Vs. Venom** clash between similar yet opposite characters, Rune and Venom, are "[sites] to an extent, feeding [...]



the ... their victims and driven to
com... of extreme violence. I see
them... orted mirror images of each
othe...

Ul... that Venom is a flawed hero,
'so... who uses his essentially evil
hun... violence to protect the inno-
cen...

Bu... on the other hand, is a despoil-
er, ... cares nothing for the innocent.
The ... concept of 'innocence' is incom-
pre... e to him," Ulm points out. "In
othe... erences as well. "Rune is an
anc... haracter, but Venom is a young
mar... se psychological view is essen-
tial... olike. Rune is fiercely indepen-
den... reas Venom is the ulti-
mat... eam player.' Venom feels
love... respect for his 'other,'
whi... ine has love only for one.

Sy...

A... of their differ-
en... ays they are both
ima... with enormous power.
Bot... ities. Brevoort agrees.
"Ye... s the unique combina-
tio... eddie Brock and the alien
sym... s. The symbiote alone is
not... nom. Their overall motiva-
tio... o protect those whom
they... sider innocent, though
the... e no qualms about
usi... remely violent and anti-
soc... methods in doing so.
Ul... its brethren, the Venom
sym... te seeks a peaceful, mutu-
all... sifying union with its host
bo...

Br... ort says he is looking for-
we... to the opportunity to see
the... more or less morally
ab... ...ter personalities

and go head-to-head. And the chance to interface more closely with the folks at Malibu, with whom I've only had limited contact up to now."

On **Rune Vs. Venom** #1, Brevoort is checking "to make sure that all of the Venom material is in line with what we're doing in the regular books. This ranges from power usages to characterization to background information on the characters. Basically, I make sure that Venom looks, speaks, and acts like Venom."

Fangs & Tongues

Ever since his first appearance in **Sludge** #1, Rune has become a signature Ultraverse character. He has a role in several episodes of the UltraForce animated television series, his Galoob action figure is scheduled for release in early 1996, and he's been a popular co-host in projects like **Rune/Silver Surfer** and **Conan/Rune**.

"Rune is the oldest known character in the Ultraverse," said Mantlo. "He was alive during the time of ... but in a somewhat different form."

Since the first appearance of ... in **Secret Wars** #8 (without Eddie Brock, as Spider-Man's black costume), Venom ... has become a popular addition to Marvel's Spider-Man universe. His regular ... appearances have led to a series of regular mini-series, and, most recently, the "Planet of the Symbiotes" storyline.

But the two questions that are on most fan's minds may be answered in **Rune Vs. Venom:** (1) Which character has the longest tongue? and ... Venom the most lethal?

Brevoort has a strong opinion on each. "I'd have to give Venom the edge in both the teeth and tongue departments. It's any consolation though, Rune has certainly had his longer."

Fangs, tongues, symbiotes, and parasites. "Ultimately," says Ulm, "**Rune Vs. Venom** is a horror story with a strong visual theme of growth and decay. It still keeps me up late at night thinking about it. And I want the fans to have that same experience."

Tom Mason is a co-founder of Mainframe Productions, the Malibu, CA-based new media development company.



manga mania

Get Wired!!!

By
Michael Lindsay

On the whole, the anime and manga fandoms in the US are one big wired community. No, I am not talking about trembling, [illegible] freaks. I am talking about a widespread group of fans who rely on the Internet to [illegible] and share anything from scripts and graphics, to trivia, to the latest release news from Japan. It is said that about 90% of the die-hard fans (the otaku) are on the net, and [illegible] group with that percentage that doesn't ever seem to get off it.

The origins of this phenomenon [illegible] on the lack of information and legitimate product in the US about five years back. Fan [illegible] ly almost exclusively on bootlegged material with extremely limited availability of [illegible] information. As fandom grew in scattered numbers around the country, fan clubs, [illegible] t print newsletters, and occasional conventions were providing the [illegible] ation that was wanted. Since the grand majority of fans liked computers, it was a natural [illegible] growth for them to turn to the net and develop their community into the kind of resource [illegible] meeting place that exists today.

"So where can I go and what can I find [illegible]s?" If you are a computer "newbie" user or new to the anime or manga scene, the best way to get started is to get on the usenet and do a search using the word "anime" to find rooms such as rec.arts.anime, rec.arts.manga, and rec.arts.info. Hundreds of new messages are posted [illegible] including reviews of anime, new product release announcements direct from [illegible] and manga publishers, listings of people's anime home pages, anime new slashes direct from Japan, [illegible] fans all over the world, and all other sorts of information. Most importantly, what you can do is post your own questions. It is a great way to get good answers about how to venture further into other anime related locations of the Internet. The [illegible] knows almost no boundary because of the tremendous ease of give and take or the [illegible] information.

The other place to go, if you feel comfortable about [illegible] of manga, is the IRC (Interactive Relay Chat) where [illegible] Macintosh to [illegible] dialogue in chat rooms, while offering your [illegible] knowledge to [illegible] at these chat rooms you can update and customize your [illegible] as well as find [illegible] places to go on the net like FTP (File Transfer Protocol) [illegible] you can download [illegible] array of files and graphics. So if you are hungering for [illegible] information or want to see [illegible] people own really know their stuff, regardless of where you are, go right to the heart of where anime really dwells—the Internet.



Teknoman

UPN

With all the hype and anticipation that surrounded the premieres of two legendary anime series on American TV, *Sailor Moon* and *Dragon Ball*, some people may have overlooked the new anime series on UPN stations, *Teknoman*. This would be a mistake, because *Teknoman* is a pretty faithful adaptation of the Japanese series *Tekkaman Blade*, which ran on Japanese television in the early nineties.

Teknoman is a sprawling science-fiction soap opera set in 2087. It tells the story of the superpowerful Teknoman and the brave

Picks for December Releases

Anime

Metal Fighters Miku by Software Sculptors

Maddox-01 (dubbed) by AnimeEigo

Sohryuden, Legend of the Dragon Kings Volume 2 by U.S. Manga Corps

Manga

You're Under Arrest by Dark Horse

2001 Nights by Viz

Project A-ko Versus #2 by CPM Comics

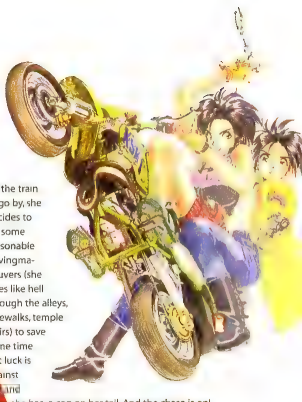
Spare Knights, a special task force of earth's most coura geous defenders. The Space Knights are fighting to protect Earth from the ruthless alien Venomoid warlord, Darkon (known as Tekkaman Evil in the original series), who is intent on conquering our planet and turning the entire population into inhuman mutant slaves.
The hero of the saga is Jake Carter, a young man who can transform at will into the super-powerful Teknoman Slade (Tekkaman Blade on the original). Slade gained this ability when, while on a research mission, he and his family were attacked by the monstrous alien life forms called Teknopods. The Teknopods transformed Slade's family into mindless mutant slaves loyal to Darkon and the Venemoids. Darkon plans to enslave all of Earth this way. Slade managed to escape, but not before he was partially transformed by the Teknopods. Slade can transform into Teknoman at will for thirty minutes at a time. After thirty minutes, he runs the risk of being completely corrupted and turned into a slave to Darkon. Slade's personal mission is to find the Tendrian Orbs, which look like human beings inside a transparent crystal container. Must be tough to be a Space Knight.
Like most Japanese animation, the plots and characters in Teknoman are much more sophisticated than American-produced shows. Fortunately, the show's American producer, Saban, did not "dumb down" the show, although some mature-content material and ultra-violence were cut to conform to American television standards. The voice dubbing is very good, although the new music is quite different from the original Japanese soundtrack.
It's almost strange to see a show like this, with it's continuing storyline, beautiful character designs, and sharp animation on TV in America. When compared to a few other anime series, *Teknoman* is nothing special, but put it next to American produced action-adventure drek like *Wildc.A.T.S* or *Iron Man* on the *Marvel Action Hour* animation, and you'll truly begin to appreciate just how far the Japanese have advanced in animation storytelling. As far as anime is concerned in America go, Teknoman is one of the best. Although most have been enjoyable, professional, well-produced and successful anime in America for years now, I think that with *Teknoman* (and the other anime series on TV this year), anime is once again taking a shot at breaking through to the mainstream. Teknoman could be the first of a new wave of anime series to hit TV. Check Saban Entertainment's Watch It Sundays at 10:30 a.m. on the Fox network.

—David Pescovitz

Your Under Arrest

AnimEigo

Normally, I don't like cutie, girlie animes, so when Your Under Arrest came across my desk I thought to myself "Oh my goddess! What the hell is this? Cops n' robbers girlie-style." I was afraid, very afraid. But it's my job, so I insert tape, press play and hope that it won't kill me.
Well, 2 hours later I still have a pulse and...I actually liked the damned thing. Oops! Sorry foul language. Anyway, let me introduced to the first half of your dynamic duo: short-haired, mini-bike riding Natsumi, on her way to work late, naturally, and after waiting just that second too long for the train to go by, she decides to try some reasonable drivingma-neuvers (she rides like hell through the alleys, sidewalks, temple stairs) to save some time. But luck is against her and when she has a cop on her tail. And the chase is on!



Now this isn't just any ol'donut eating traffic cop, Miyuki, her brand new partner. What an introduction, eh? The pair don't seem to be very well suited for each other. Natsumi, the laid back and crazy, Miyuki is very by the book. Hey, it's *Lethal Weapon* with bras and panties, I like it. But before our intrepid heroines can decide to freak with each other they receive a mysterious message from "The Fox" an enigmatic character who promises some explosive surprises if Natsumi and Miyuki don't solve his puzzle in time.
Ready, Set, Go! It's high speed chase time as Natsumi and Miyuki race to catch the Fox in this tricked out Morris Minor mini-car (you know, those little boxy cars you always see in foreign films) and solve the mystery. Some where along the way we also learn a little more about Miyuki. That she isn't the goody goody we thought she was-aside from be a mechanical nut, she's extremely possessive about her cars and motorcycles. So, please just step away from the car, just don't touch it or she'll have to kill you.
I don't want to give away too much, so, I'm not going to tell you anymore.
As for to review, there's car chases, wacky characters, and some crazy driving. Sound like fun!? Vroom!!

-Jeff Dillon



project A-ko contest

Your next art project is **Project A-ko**!!! You could win a boatload of videos and comics from our friends at Central Park Media! We covered this great anime and comic book series from CPM in last month's Manga/Anime column. Just take a look at the characters, and start drawing. Draw A-ko, B-ko, and C-ko alone, together, or with any of the other **Project A-ko** characters in any type of scene you can think of on an 8 1/2" x 11" piece of paper, and send it in along with the coupon below! The winning entries will be printed in a future issue of **FAN**!

GRAND PRIZE

(1): The entire six-cassette **Project A-ko** video series, all of the Project A-ko comic books up to the beginning of the **Versus** series (all autographed by artist Tim Eldred!), a Project A-ko #0 comic, an A-ko poster, a Project A-ko screen saver, and a Project A-ko Anime Hyperguide CD-ROM demo disc!

FIRST PRIZE (2): The entire six-cassette **Project A-ko** video series

SECOND PRIZE (3): all of the **Project A-ko** comic books up to the beginning of the **Versus** series (all autographed by artist Tim Eldred)

Just fill out the coupon below and mail it back to us!!

Name_____

Address_____

Phone_____

Zip_____ Age_____

No purchase necessary. **Draw your original A-ko art on an 8 1/2" x 11" piece of paper using any media you want, and mail your drawing along with the completed entry coupon or a 3 x 5 card to: Gemstone Publishing, Inc., Project A-ko Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093.** All mail-in entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by February 1, 1996, which is the closing date of the contest.** Winners will be selected by the FAN editorial staff on the basis of originality and creativity, no later than February 15, 1996. Winners will be notified by phone or mail by February 29, 1996. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and close relatives (families or agents of Central Park Media, Gemstone Publishing, Inc., Diamond Comic Distributors, Inc.) and their immediate families. Approximate value of prizes: each of two Grand Prizes: $250; First prize: $120 each; Second Prize: $75. All Municipal and Federal laws will be the sole responsibility of the prize winners. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value. In the event listed above prizes will be awarded in the name of the contest winner only, and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, mis-directed, or damaged mail. Winners agree to allow the Anime photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. Project A-ko is ™ and © 1995 Central Park Media Corporation. All Rights Reserved.

you wanna play games

by Steve Fritz

My native New York has been a hotbed of card game activity over the last month. Two major companies decided my beloved Terminal Town was the perfect locale to unveil their latest product. Here's the round-up:

WotC Homelands Promo A Big Success

Wizards of the Coast took over the midtown Manhattan Millennium Hotel to unveil its **Magic: The Gathering Homelands** expansion set. About 2,000 gamers attended and those questioned all thought the event was a total success. **Homelands** wasn't the only **Magic**-related item promoted. WotC reserved the top floor of the hotel to set up demos and booths for all its products, including a 15-square foot version of their board game **Robo Rally**, all WotC's role playing games including **Everyway**, a table for their other main card game **Vampire: The Eternal Struggle**, and even some sneak peaks at its next card game, **Netrunner**. Also, table space was set aside for licensed **Magic** products such as Acclaim's **Magic: the Gathering** comic line and MicroProse's upcoming online version of the game. Other exhibits included a walk-through environment that represented Dominia (the milieu where MtG takes place) and "gunslinger" tables where duelists got a shot at taking on **Magic** creators Richard Garfield, Skaff Elias, and other WotC personnel. Gamers also got to use the new **Homelands** cards as part of their duels with the gunslingers.

Naturally, it wouldn't have been a **Magic** event without a tournament. Gamers that participated in the event got a 4th edition starter deck and three 8-card packs of the **Homelands** expansion cards. The demand was so large that WotC actually had to have two tournaments. The first one, which began at 10:00 a.m., drew in 112 contestants. The second tournament hit capacity at 128 contestants.

Among the cards in the pack were a new version of the old "Tri-Lands," where the card automatically yields one colorless mana and the player can pay to get one of three different types of colored mana. Another new card that will probably see a

Live! At the Manhattan Millennium Hotel it's... Magic: The Gathering Homelands



...go fish.



These guys got the Devil breathin' down their necks.

Photos by Spike Mafford Photography

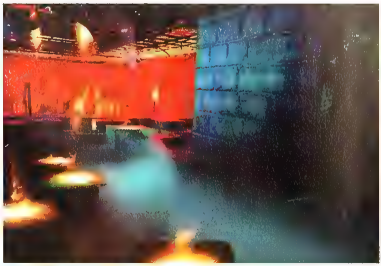


Ooh...look at all the pretty stars.

Other exhibits included a walk-through environment that represented Dominia

(the milieu where M:tG takes place)

[Insert your own caption here for play at home fun!]



Photos by Spike Mafford Photography

lot of action from gamers is "Memory Lapse," a fast effect which forces a player from taking a just played card out of the game and onto the top card of the player's draw deck. The most prevalent theme in the game was a concept called "aggravated damage," where you could throw spells on your opponent's creatures that would lower their power. I also heard of new cards that actually destroyed Land. Finally, a new set of characters that would appeal to Black players were Baron Sengir and his vampire family. Nine will get you ten you'll start seeing a lot of Sengir in Black and **Legends** decks.

All WotC will state is there's over 100 cards in the set. Internet lists already topped 140. It's only sold in 8-card booster packs with a 2/uncommon, 6/common mix. A WotC spokesperson reports the company will be planning similar events in other cities for future product launches.

Donruss Enters The Red Zone

Donruss rented out New York's posh River Club to unveil its NFL-licensed card game, **Red Zone**. The game itself wasn't what brought the media out, though. Among the NFL players in attendance were the likes of future Hall of Famer Mike Singletary, NY Giant fullback Hershel Walker, Pittsburgh Steeler Neil O'Donnell and wide receiver Henry Ellard.

If you love football, you'll get into this game. The fundamentals are on the cards. The only other items you need are a play chart, which includes the hashmarks for half a football-field, and a graph on the other side. The 80-card starter decks also include a fairly comprehensive rule book that shows you how to do everything from hurling a bomb to a 4-2-5 defense to a squibbed kick.

The game's a tad complicated for the average card gamer. In fact, one Donruss insider told me it took Mike Singletary a few hours to get the feel of the game. When one of the greatest linebackers to ever play for the Chicago Bears has to take his time learning the game, then I think the average gamer will also have a time of it. On the other hand, if you ever walked into a sports bar (one of the areas Donruss' CEO John Clouston said the company was targeting for this game) you'd meet the perfect customer for a game.

The next sports-related card game hitting the market will be Playoff's **One-On-One Hockey**. Donruss also confirmed they will also be doing a licensed baseball card game early next year.

Mayfair Readies Second Card Game

Mayfair Games, the home of the **Sim City** CCG, announced its second trading card game will hit the market early next year. Entitled **Fantasy Adventure**, Mayfair spokesperson Faith Price states this game is different from past fantasy-based games. The goal of **Fantasy Adventure** is to accu-

mulate the most gold whereas with other games you try to kill each other; the objective is to pit your heroes against your opponent's monsters, spells, and traps in order to collect said booty. Of course the opponent is trying to do the same thing.

The initial set consists of 450 cards. Typical of Mayfair, there will be a number of promo cards seeded in the top game and hobby publications including **FAN**) as well as such new areas as **Fantasy Adventure** novels, which will be published soon thereafter, the upcoming **Thunderscape** and **Might & Magic** computer games, and other areas. Price knows there will be 15 different promo cards so far, with more to come.

The card set will have Ultra Rare, Rare, Uncommon, and three levels of common cards. The starter decks will consist of 100 pre-sorted cards and have a $15.00 SRP. The rares and uncommons only appear in the 15-card booster packs and have a 1/ultra rare, 2/rare, 4/uncommon and 8/common mix. The boosters have a $2.50 SRP. There will be 100 of each rarity group except the commons of which there's 150.

Companion Announces GE Winner

Companion Games announced the first of its four **Galactic Empire** CCG redemption card winners has come forward. The winner was Doug Wimberly of Hillsboro, NJ, who turned in a $1,000 card.

Wimberly used his prize to claim one booster box each of **Galactic Empire's** Primary Edition, **New Empires** and **Powers of the Mind**, as well as three booster boxes of the latest GE expansion, **Time Gates**. He also ordered complete runs of Companion's **Galactic Intercom** and **Incoming Fire** newsletters. The total tab was $567.70. Companion reports Wimberly still has the remaining $432.30 as a credit for future Companion merchandise.

One Final Note

If you think I didn't go into the **Homelands** event without my trusty tape recorder, you'd be sadly mistaken. I snagged a darn good interview with none other than Richard Garfield, who was more than willing to wax ecstatic about his upcoming **Netrunner** card game. You'll have to wait for that for next issue though. ■





Verte-Breakin' My Heart

In the **Spawn** fall-line of McFarlane Toys, the **Vertebreaker** figure was supposed to be white instead of th red coloring it currently carries. Since this error is scheduled to be corrected, the red "16 Points of Articulated Evil" will be one of the more noticeable variations in the line. • McFarlane Toys will also offer both special packaging and variations of figures to several different store chains. K-Mart will sport **Shaft/Mother-One** and **Malebolgia/Medieval Spawn** 2-packs, and in November, completely gold origi- nal **Spawn** figures were made available at Kay-Bee. • In other related McFarlane Toys news, negotiations have begun with Jim Lee for producing a **Gen13** line for next year. Both Todd and Jim are into it, they're just trying to hash out all the details before an official announcement is made.

Ultra For You, Ultra for Me

6 heroic Ultras and 2 evil Ultras (those odds don't seem fair) will be making a Spring break from Galoob i '96. Malibu Comics' UltraForce heroes are getting their own action figure line boasting intricate detailing and cool action features and accessories. The good guys: **Prime**, **Topaz**, **Prototype**, **Ghoul**, **Hardcase**, and **The Night Man**. The baddies: **Atalon** and **NM-E** (like enemy, get it). Plus, just because they're Ultras doesn

by james bullock

Toys



mean they fly everywhere they go. This line will also have 2 battle machines with Ultra-action features that any self-respecting Ultra can hit the town with in style: **The Ultra Rage Rover** - 4x4 assualt vehicle with firing missle, pulse guns and ragin' sound and **The Ultra Crasher Bike** - a sidecar cycle also with fir- ing missle, pulse guns and ragin' sound. It's way too early for variations, but keep an eye out for the **Prime without Panties**. Just call it a gut feeling. *(Check out the Galoob Gallery on page 100 for more pics.)*

ReBoot is a Kick

Not your everyday cup o' bytes, *ReBoot*, ABC's Saturday morning half-hour animated show, is a TV first. What's so groundbreaking about this show is that it's the first program that's entirely computer animated (using computer generated imagery technology and 3D animation). Now, Irwin Toy Limited has taken th characters from this hugely popular series and created a line of action figures, vehicles, and mini-playsets. The 3" assortment (12 in all) won't be available until June. However, currently available are the acces- sorised and fully poseable 5 1/2" action figures. Be sure to check out **Bob's V262 Drophead Car**, featuring spring suspension, realistic engine sound, and a Zip Board launcher. Three mini-playsets complete the lin **Megabyte's Throne Room**, **Hexadecimal's Lair**, and **Hack and Slash Vehicle Bay**.

stateofthemarket

Auction-Mania

Several notable prices were realized in some recent auctions which definitely warrant recognition. In the annual Paul's Weird Auction, the coolest auction in the hobby, some of the rarest toys known were made available.

Before I get into the results, some things should be said about the nature of auctions in general. The winning bids in auctions do not always reflect the average market value but, rather, provide a ceiling with which one can see where the market is and where it is going. If a figure sells for less than the assumed market value or "guide," it is indicative of the figure's decline, whereas if a figure sells above market, the opposite is true. In the case of figures which are incredibly rare and, thus, there is no market average, the market value is best set via auction. Understand? Now, let's get to the goodies.

The top sale was a C6 MISB **Green Hornet Captain Action** costume for a scale tipping $5500! This is far above what anyone anticipated. The only known **General Veers** *Star Wars* figure went for $1054 MOC. This figure, which is actually an **AT-AT Commander**, is packed on an ESB card with a ROTJ sticker covering the original logo and depicts the figure's name as "General Veer." The figure was available only in the Canadian Sears' exclusive version of the **Rebel Command Center**. A **Blue Stars** figure, a Turkish *Star Wars* exclusive, went for $955 MOMC. This is the only carded example of this ultra rare figure I've ever seen for sale. Other sales included the **Canadian Cloud City**, which came with different figures than the U.S. (like

Boba Fett, mint C4, torn box for $523); a rare **Patrol Dewback** packaged with a **Stormtrooper**, MIB ($300); mint Hoth **Rescue Playset** MIB ($200); POTF **Endor Combat Playpack** MIB ($183); ESB **Bespin** 3 pack MOC, cut bubbles ($135); Italian ROTJ 4-pack ($130); **Sonic Landspeeder**, loose and complete ($120); ESB Boba Fett MOC C9+ ($175); **Blue Snaggletooth**, loose ($100); **Creature Cantina** figure set only with **Blue Snaggletooth** MIB ($140); and several Turkish carded figures at $88-$133 each.

Non-*Star Wars* items included a Mego Wards exclusive **Alter-Ego Bruce Wayne**, loose and complete ($74); a loose Mego *Star Trek* **Neptunian** ($67); two 12" **Joe Coltons** ($140 each); and **Thomas Riker** for $84. Three shocks were an **Animated Batman Penguin** for $50 (double the market average), a **Super Powers** Cyborg MOMC unpunched for $227, ($100 less than the market average), and, hold on to your lunch, a U.S. **Redemption Data** MOC for $260!!!

Keep in mind that the bid was driven up by two competing Overseas bidders and the figure is ten times scarcer in the U.K. Does this price accurately reflect the American market value? No. Is it a reflection of where the figure is going? I don't doubt it.

marketreport: RECENT TOYS

BATMAN: All **Batman** lines have been doing great! Most figures from the **Dark Knight** and **Batman Returns** lines have been in higher demand, and the **Animated** line is skyrocketing. The **Penguin** goes for around $35-$40 and **Poison Ivy** is selling for around $25. **Bane** and **Killer Croc** have fallen a little, selling at $15 and $10 respectively. The **Phantasm** sells occasionally for $18-$20, but the big winner of the line recently has been the green faced **Joker** ($20-$25), which is turning out to be scarcer than anyone thought. The **Robin Dragster** is nowhere to be found, even for offers as high as $275! It's the **A-Wing** of the 90's. **Batman Forever** is dead, as is **Legends of Batman**, with the exception of the **Riddler** ($15).

MARVEL: Most Marvels are pretty slow, especially all of the new lines which are mostly available. The **Invisible Woman** and **Human Torch** repaints are on the move back up, with the scarcer **Invisible Woman** at $30 and **Torch** at $20. **The Rhino** is showing up two per case and has calmed down at $20-$25. **X-Men** are at a stand still which, for this usually dropping line, is a plus. **Phoenix** on the original card is up to $20. Also on the rise are **Beast** ($15), **Forge with Brown Holster** ($30) and **Storm #1** ($25-$30).

SPAWN: Although new figures are hitting the market, there has been little movement in this line.

STAR TREK: The 4th series 7th season assortment is scorching hot, as is most of the **Generations** line. Sales include **Enterprise "B"** ($90), **Redemption Data** (U.S.) ($100), **Thomas Riker** (U.S.) ($100), **Essoq** ($25), **Data in Dress Uniform** ($20), **Gowron in Ritual Kingdom Attire** ($18), **Ensign Ro Laren** ($12), **Hugh Borg** ($12), **Worf in Rescue Outfit** ($10), **Generations Chekov and Scotty** ($22 each), **Generations Kirk** ($12), and the **Klingon** ladies ($10 each).

Note: the same figures on Canadian cards get about half of the U.S. value.

STAR WARS: C-3PO from the new **Star Wars** line has been delayed due to flaking of the metallic paint. People who were lucky enough to obtain them early are getting as much as $20! This should calm down soon, though. Hoarding of this line will most likely destroy any non-variation future secondary market value.

marketreport: *ALMOST* RECENT TOYS

G.I. JOE: Most **GI Joe** stuff has been pretty dead. The **Star Brigade** aliens are down to as low as $8-$10. The 30th **Anniversary** figures have all dropped. The 3 3/4" figures are at $10 each and $30 for the boxed set. The 12" figures are down even more with the **Marine** and **Soldier** at $45-$50 each, the **Pilot** at $55-$60, the **Sailor** at $65, and the **Black Soldier** at $100-$125. The 12" **Joe Colton** now sells for around $150 with the 3 3/4" at a puny $10!

SECRET WARS: In the past few months, Secret Wars has been gradually working its way to the top of the Mid 80's market. **Wolverine with Black Claws**, previously the top item of the set, has taken a backseat to **Electro** and **Iceman**. While the first series **Wolverine** sells slowly at around $125, **Electro** has sold for as much as $150 MOC with **Iceman** close behind at up to $125 MOC!! These figures are very tough to find and when found are usually on chewed up cards. **Constrictor**, being much more readily available, sells occasionally at around $50-$60. Another climber has been **Black Costumed Spidey** at up to $75 MOC. A few have dropped like **Wolverine with Silver Claws** to around $40-$45 and **Dr. Doom, Magneto**, and **Kang** to only slightly above their original retail of $5-$7.

SUPER POWERS: Super Powers sales have been decent but at prices a bit lower than usual. Because of the Super Amigo and Canadian card avalanche, people have slowed down on big purchases. Series 3 sales have been frozen, with the exceptions of **Cyclotron** ($70), **Shazam** ($60) and **Samurai** ($100), each of which seems to be consistently demanded. Also up a bit is the **Clark Kent Mail-In** which recently went for $55.

TEENAGE MUTANT NINJA TURTLES: Many have been re-investing in **Turtles** in hopes that the recent, super scarce additions to the line will spark price jumps in the rest of the line. Most figures from series 1 to present can be found for around $4 each. The first **April O'Neal** only sells when priced around $75, **Baxter Stockman** at $30, and **Leatherhead** at $35. Among variations, the top are **Movie Splinter with Tooth**



Part of Galoob's UltraForce line, Prime *(top photos)* will also be available as NightStrike Prime *(middle)*, and All-American Prime *(bottom)*

A CRY FOR HELP:

G.I. Joe Con Special Report

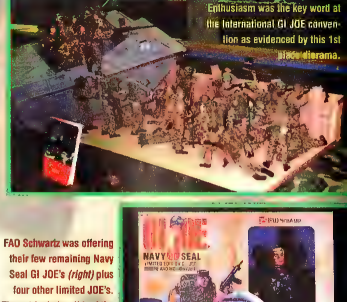
by Shawn Spurlock
photos by Mark Ludena and Kurt Dinze

I recently found myself attending the International G.I. Joe Collector's Convention at the behest of the fine editors at **FAN**. Unfortunately, my knowledge concerning all things **Joe** is limited to blowing them to tiny bits. Naturally, my lack of expertise was a trifle daunting, but I was determined to give this mission my all so that you, dear readers, could benefit from my proximity to the Chicago Hyatt. Thus steeled, I entered the show in an attempt to learn, to understand, to commune with plastic.

Although billed as "the largest display of **G.I. Joe** memorabilia ever assembled," the convention actually seemed a tad dinky. However, what it lacked in size, it made up for in enthusiasm. Nowhere was this enthusiasm more apparent than the first prize diorama which involved fifty **Joes**, hours of work, and a nicely executed silent cry for help. All in all, it was quite an impressive display. Equally disconcerting were the many dealer tables lined with boxes that were filled with severed heads and limbs of assorted sizes and ethnic origins.

I made my way around various tables until I found some representatives of **Action Figure News and Toy Review**. They were kind enough to tell me about the big announcement that had taken place the day before. It seems that **G.I. Joe** creator Don Levine and author John Michlig are working on a book that will detail the creation story of **G.I. Joe**. Each copy of the book will come with a reproduction of the original 12" action figure. People interested in possibly being in the book should send a photo of themselves playing with their favorite **G.I. Joe** to: John Michlig, PO Box 137, Greendale, WI 53129 (enclose a SASE).

As I continued wandering about aimlessly, I happened across the FAO Schwarz booth. Although they had a nifty four figure **Dark Phoenix X-Men** figure set, they were primarily there to sell their few remaining eighty-five dollar, limited edition, **Navy Seal Joes**. In addition, there were four other limited **Joe** figures available from Hasbro itself: **US Coast Guard** (the first ever **G.I. Joe** figure of this type) for $350, a **French Resistance Fighter** for $325, **S.W.A.T. Officers** that came in either African-American or Caucasian for $295, and a **Shore Patrol** figure for $185. I like to think of



Enthusiasm was the key word at the International GI JOE convention as evidenced by this 1st place diorama.



FAO Schwarz was offering their few remaining Navy Seal GI JOE's *(right)* plus four other limited JOE's. The set includes *(l to r)* the U.S. Coast Guard, French Resitance Fighter, two S.W.A.T. Police JOE's and the U.S.N. Shore Patrol JOE *(below)*.



($60-$80), **April #3 without Press** ($100-$125), and figures with the pop-up mutant displays which have a small, select collector following. The top new items are **Black Belt Boxer Mike** ($60-$100), **Hot Spot** ($40-$50), and **Scratch** ($250).

TRANSFORMERS: **Transformers** gain more and more popularity every month. The hobby is overrun with collectors and dealers offering top dollar for just about any figure, but the responses are few and far between. The most sought items are from series 1-4, especially deluxe figures, mail-ins and gift sets. **Devastator** has remained stable at $250-$300. **Superion** remains the lowest at $200. Recent sales include **Swoop** MIB C8+for $150 (I'm not kidding!), **Megatron** MIB C9 $175, MIB C8 $160, and loose C9 $35, **Optimus Prime** in a mangled C6 box for $85, and **Thundercracker** MISB C9 for $125!!! This line will go nowhere but up.

WWF: Hasbro's **W.W.F.** has been falling big time. Yellow, purple, and green cards, with the exception of the **1-2-3 Kid**, don't even sell at retail. Most blue cards have sunk due to massive 3rd series rereleases which included previous rarities like **Koko B. Ware** and **Mr. Perfect #1**. Other drops include the entire 1st series, especially **Andre the Giant** which can't even get $60 any more. Immune have been **Dusty Rhodes** which is at $225-$250 and climbing and last series **1-2-3 Kid** which averages around $40 and has brought as much as $75!

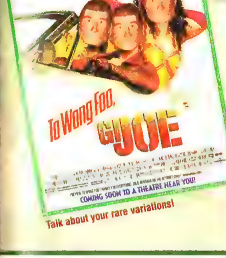
With the exception of the tag teams and last series figures, most of LJN's **W.W.F.** line is slow. Recent sales include **Ultimate Warrior** MOC ($200) and **Hulk Hogan in White Shirt** MOC ($167).

marketreport: *NOT AT ALL* RECENT TOYS

CAPTAIN ACTION: While having fewer collectors, this line is red hot! Recently a loose, complete and mostly NM **Green Hornet** costume on a mint, loose doll fetched $125!! Boxed and sealed specimens of



The extremely rare GI NURSE *(above)* sold for $3000 to Elvis and Evelyn Rodriguez of Long Island, NY.



Talk about your rare variations!

The author in full JOE mode





these as the alternate covers of the petroleum based product world.

After speaking to a few more dealers, I learned what everyone agreed was the most impressive sale at the show. Elvis and Evelyn Rodriguez of Long Island purchased a **G.I. Nurse** in the box for $3000. Upon hearing this information, I felt compelled to immediately run out and scoop up every chick figure I could find, even April **O'Neil** and **Betty Rubble**. Luckily, there were no female figures to be found at this particular gathering of molded testosterone, unless you considered the possible exception of **To Wong Foo Joe**.

Some Hasbro representatives were on hand, and they had a few examples of the new **G.I. Joe Extreme** line. This line is due out in February and should carry a $5.99 price tag. I also thought they should carry some sort of warning concerning the dangers of steroid use. The muscles on these figures make any typical Rob Liefeld book look like a copy of **Gray's Anatomy**.

At this point, I figured I had seen everything there was to take in, until I walked past a display that was titled "Guess How Many **Joes** in the Jar." Although not quite as creepy as random heads in boxes, the large receptacle filled with tiny bodies did manage to bring to mind some unsavory photos of certain World War II atrocities.

I left the show feeling a wee bit more patriotic that I did coming in. I also seemed to be experiencing an odd desire to buy War Bonds and recycle rubber. Of course, having no particularly spare rubber on hand, I settled for going home and promptly cutting my hair and trimming my beard as closely as I was able. It somehow made me feel more "life-like." ■

Shawn Spurlock is a Chicago-based freelance writer and man about town. He regularly contributes his impeccable insights in Market Reports and other features for **FAN.**

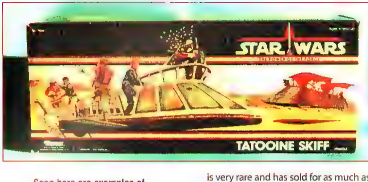
any costume are in top demand and are rarely "priced to sell." A boxed example of the phenomenally elusive **Dr. Evil Lab** set has recently been offered for sale at $3700! Will it sell? Probably. Offers for sealed, mint examples of the **Green Hornet** and **Spider-Man** have been as high as $6000 each. This line is, bar none, the most capital intensive.

MEGOS: Loose figures are in amazing demand, when complete, with sales including **Aqualad** ($125), **Thor** ($120), **Conan** ($100), **Batman** with **Removable Cowl** ($150), **Riddler** ($75), **Captain America** ($50), **Shazam** ($60), **Lizard** ($60), and **Fist Fighting Joker** ($80). Among packaged figures, the big sales have been **Green Goblin** MIB C9 ($450), **Green Arrow** MIB C9 ($325), **Captain America** MIB no cello C8 ($170), **Tarzan** MOC C8+bubble dent ($225) and, the bargain of the month, **Supergirl** MIB C9 for $300! The most often requested (and least often seen) items are still **Robin with Removable Mask** (ultra rare in any package), the **Teen Titans** MOC (impossible to find on undamaged or unopened cards), the carded foreign exclusive **Fist Fighters**, and the Ward's exclusive **Alter-Ego** sets.

SCI-FI MISC: Most 70's sci-fi has slowed significantly. The only exceptions are the 8" **Mego** aliens. Recent sales include **Neptunian**, loose ($67), **Mugato** MOC C7+ ($300), and an **Andorian** on a ridiculously damaged card (C2?) for $200. The **Mego** 3 3/4" aliens are dropping through the floor. They collect dust at the current asking price of $100-$125 each.

STAR WARS: ESB carded figures are picking up fast. Sales include **Luke in Bespin Outfit, Brown Hair** on walking C9 unpunched card ($130), **Leia in Hoth Gear** C9 ($65), **Leia in Bespin Outfit, Crew Neck** on C9+ profile card ($100), **Zuckuss** C9+($45), **4-LOM** C9 unpunched ($75), and **Han in Hoth Gear** on an, unpunched C10 card ($75).

Also in tremendously growing demand are the original mail figures on later cards. The original **Small Head Han Solo** on an ESB card



Seen here are examples of several of the extremely rare Star Wars toys that were recently sold. The Tatooine Skiff *(above)* went for $600 in a sealed box. The Cloud City Playset *(below)* sold MIB for $175.



photos courtesy Sara Lazer

is very rare and has sold for as much as $500. Also in this category are the **Original Leia** on a ROTJ card ($200-$400), **Luke** or **Han** on ROTJ card, any variation ($90-$110), and **Stormtrooper** on POTF card ($125). All 21 *SW* figures, with the exception of **C-3PO** and **R2-D2**, which were not released domestically on ROTJ cards, were released on all but POTF cards. Second release *SW* figures like **R5-D4**, **Power Droid** and the **Cantina Aliens** are tough finds on ESB and ROTJ cards, ESB being tougher. Sales included **R5-D5** on C9+ back ESB ($100) and C10 on 21 back ESB ($130) and **Greedo** on C9 ESB ($90). Other notable figure sales are 12 back **Leia** C9+ ($225), 12 back **Luke** C9 ($250), POTF **Luke Stormtrooper** C9 unpunched ($185) and 21 back *SW* **Boba Fett** C9 ($300 cash + $250 trade).

Foreign figures in general have been picking up as well with the Turkish "UZAY" line being suddenly more demanded. Several figures were released on the Turkish cards which show the figures themselves in dioramas of sorts rather that movie clips. The figures, many with slight changes in the productions molds, average $100-$200 MOC, with the exception of **Blue Star** of course. **Tri-logos** are tough to sell, even with figures like **Yak Face**, mainly because they are too available and are seriously prone to bubble damage.

Accessories had a good month as well with the big guys climbing even higher. Sealed **A-Wings** now sell for up to $800 with sealed **Tatooine Skiffs** taking a close second at up to $600. Recent accessory sales include **Imperial Shuttle** MISB C9 ($215), **Sears Cantina** MISB C8+ ($425), **Cloud City** MIB C8 ($175), **Jabba's Dungeon** with POTF figures MISB ($200), and the **Three Position Laser Rifle** MISB C8 ($150).

There's simply too much information! Look for a complete and accurate *Star Wars* price guide in a future issue of **FAN**. ■

toptentoys



Carey Claiborne

10. HUMAN TORCH (FF Repaint)
Still tough to find and quickly bought. Not on fire, but still hot. *($20)*

9. STAR WARS ACTION MASTERS 4-PACK
Increased availability despite cancellation has hurt demand. *($30-$40)*

8. PHOENIX (Old Card)
Up from the ashes, this is currently the best selling **X-Men** figure. *($15-$20)*

7. ENTERPRISE "B" (Generations assortment)
Very difficult to find. Y'know, in space, no one can hear you scream. *($80-$90)*

6. GREEN FACE JOKER (Mask of the Phantasm)
We like to call this the "Motion Sickness Joker." *($20)*

5. RHINO (the elusive one)
Demand has fallen due to increased availability. Still on the endangered species list. *($20-$30)*

4. INVISIBLE WOMAN (FF Repaint)
She is what you call a high-demand/low visibility babe. *($30-$40)*

3. C-3PO (Power of the Force 95)
The delay has led people to anticipate another **Rhino**, just without the horn. It will definitely become more available. *($10-$15)*

2. THOMAS RIKER (7th Season STTNG, U.S. card)
Yeah. We're sick of seeing his face too. *($100)*

1. BATA AS SEEN IN REDEMPTION
(on U.S. Card) We called it. There's just not enough of this wacky-but-lovable android to go around. *($125)*



Remember that this is in order of demand, not value.





Anthony G. Cerrito playset: Gino Izzarelli

The **Sears Cantina Playset** *(top)* sold for $425 MISB, while the **A-Wing** *(middle photos)* in a sealed box went as high as $800. Although foreign figures generally preform well, a notable exception is the **Tri-Logo** *(below)* figures. This is largely due to their abundance and susceptibility to shipping damage.



Anthony Woolley

SPAWN variations

Variations Corner

No line in the past several years has contained more variations than McFarlane Toys' **Spawn** line. Even though the first two series contained only 12 original figures, card and figure variations amount to well over 30 separate pieces to pick up. While card variations are intentional, most figure variations have been completely accidental, due mainly to miscommunication between the creative department in the U.S. and the foreign producers. In fact, there are so many variations that by the time you read this, there will doubtlessly have been more discovered.

Series 1

There are only a few know variations in the first series. A scarce version of the original **Spawn** is dark blue instead of black. Even more scarce is the version of **Overtkill** with "5" cents on the meter instead of the far more common "5/10" cents. The most common variation of the first series involves the **Clown** figure. He was packaged with either the Clown head or the monster head showing, neither appears to be scarcer than the other at this time. All six figures were recarded on "lightning bolt" cards with only **Tremor** and **Overtkill** experiencing actual changes in the figure colors. **Tremor** goes from orangish-brown to green while **Overtkill** goes from light blue highlights to dark grayish-blue. The final change involves the recarded original **Spawn** figure which retained its original color design but had its head switched for an unmasked version. This, as I'm sure you all know, has come to be referred to as "Hamburger Head" **Spawn**.

Series 2

The second series is loaded with very mild card and color changes, so pay close attention. There seems to exist three versions of **Chapel**. The first has ivory white face which McFarlane didn't like. This was then changed to a muddy beige-ish color after more miscommunication, then finally to a bone off-white. The beige seems to be the most demanded with the original white in second place. **BADROCK** does not seem to have any real variations except for the rumor that some have sharper missles which were dulled later in production. However, this is not a widely recognized difference and has led to no price distinction. Variations in the **Pilot Spawn** are all over the place, ranging from hose colors (some flat gray, some silver) to variations in the Spawn "crest." None appear to be any rarer than others. The **Malebolgia** variations are noteworthy, although they draw no secondary market value distinctions. The color changed many times throughout the production from light gray to yellow to light brown to dark brown. The figure's hair was randomly selected and, thus, shows no real pattern of variation. The controversy surrounding the **Commando Spawn** variations has been cleared up. The original, very scarce version of his guns have large dots along the side rather than the rampant speckling of the third version. The second version had gray guns with no dots or speckles. **Angela** has four variations. Her debut without panties wasn't well received. The second version, therefore, sports the missing apparel. The third version has the ribbon added to the staff while the fourth has the ribbon painted onto the staff instead. The first seems to be scarcest. The cards changed through production so that the Spawn sticker had a deep, reddish-purple shadow instead of the original light purple. ■

galoobgallery

With the launch of the new UltraForce series, Galoob looks like it's going to take the toy industry by storm! Shown here are some of the figures slated for release this Fall. One of the exclusive figures released will be the Gold Foil Prime (only available through Malibu/Heroes World— there will only be 3,600 made and each will be sold separately!!!)


















THE GOLDEN AGE OF COMICS
ALL-CHROMIUM
COLLECTOR CARDS
Available Now!
Comic Images celebrates the Golden Age of Comics with a 90-card All-Chromium collector card series, featuring some of the finest comic artists of all time. Frazetta, Kirby, Cole, Schomberg, Fox, Fine and more. Card backs trace this important era with commentary by famed comics historian Ron Goulart.
This must-have series features:
• six MagnaChrome™ #1 covers • randomly inserted Autographed cards
• a 3-card MagnaChrome Schomberg subset • a Limited Edition Medallion Card
Golden Age of Comics - 78000
©1995 Comic Images, Inc. Card text by Ron Goulart. Produced by Comic Images, Biddle Brook, NJ 07663. Made in U.S.A. Designed by McNabb Studios.

BOND, BATMAN, AND MOVIE SETS

by Max Gottfried

...AND TWO MORE SHALL TAKE ITS PLACE

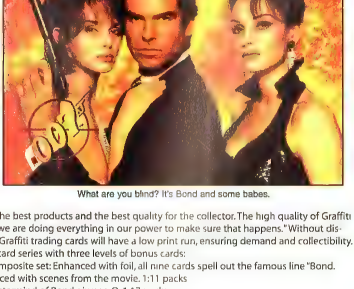
The Hydra was one of those nasty mythological creatures. If you cut off one of its multiple heads, two more would take its place. Welcome to the wacky and wonderful world of non-sports cards. Comic/card companies are fighting for distribution space along with customer's dollars and comic shops are hurtin' aplenty. So what better time to start a new card company?

GoldenEye, the newest James Bond movie (starring Pierce Brosnan), will be featured on a new card series from one of the newest card companies, Graffiti. The dream team of Graffiti executives is an impressive roster: Founding father and President, Allan Caplan, was originally a SkyBox consultant and top banana; Martha Modlin, executive vice president was formerly in charge of all marketing and development for DC Comics and Warner Bros. properties at SkyBox; and Greg Goldstein, vice president of product development and licensing, was previously the Brand Manager for entertainment cards at Topps.

Graffiti also has sales teams on the East and West Coasts. Their objective: To put the fun back into trading cards. Caplan claims, "The industry has become lazy. Collectors and retailers are complaining about inconsistent quality, over production, and cookie cutter product glutting the shelves. Graffiti is going to put a stop to all that."

He also pledges the *Graffiti Guarantee*. "Every sealed retail display box of trading cards will contain at least one complete basic set." This is a load off card collectors' minds who have trouble with collation. In the case where a complete set is not found, Graffiti will provide the missing card. Cool.

They also guarantee the quality of every card. If a defective card is found, they'll replace it. This covers bonus cards too. Double cool. Greg Goldstein boldly states, "The charter of our company is to be the best in the industry. We may be the new guys on the block, but in a short time we will have the best products and the best quality for the collector. The high quality of Graffiti cards is paramount and we are doing everything in our power to make sure that happens." Without disclosing specific number, Graffiti trading cards will have a low print run, ensuring demand and collectibility. **GoldenEye** will be a 90-card series with three levels of bonus cards:



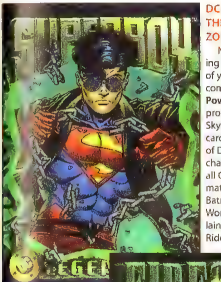
What are you blind? It's Bond and some babes.

- A special 9 card 007 Composite set: Enhanced with foil, all nine cards spell out the famous line "Bond. James Bond" and are graced with scenes from the movie. 1:11 packs
- 6 Gadgets from the mastermind of Bond gizmos, Q. 1:17 packs
- 3 007 GoldenEye puzzle cards. All three are laced in gold foil. 1:35 packs

Eclipse Publishing previously produced two series of **James Bond** cards. Each 110-card set presented three 007 movies. Like lunch at the local diner, they weren't fancy, but they satisfied. The bonuses from Series I were holograms of Bond toys (ugh!). While the bonus Bond girl set from Series II (six sexy sirens) were mighty nice.

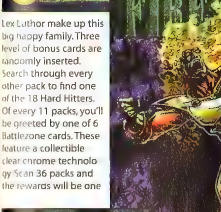
A recent court decision from Long Island, New York ruled in favor of Eclipse Publishing. An overzealous housewife brought a suit against the publisher hoping to prohibit the sale of **True Crime** cards to minors.

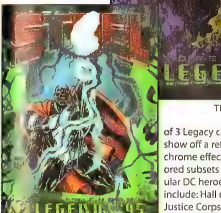
...ht the cards glorified the killers and children would be harmed. Where have we heard this one before? The court decided that it would be unconstitutional to place any restriction...ity Eclipse is no longer in business and children never had an interest in these type of cards to begin with.



DC ENTERS THE CHROME ZONE

Now appearing on the shelves of your favorite comic shop is **DC PowerChrome**, a production from SkyBox of 150 cards featuring all of DC's legendary characters in an all Chromium format. Superman, Batman, Wonder Woman plus villains like The Riddler, Joker, and Lex Luthor make up this big happy family. Three level of bonus cards are randomly inserted. Search through every other pack to find one of the 18 Hard Hitters. Of every 11 packs, you'll be greeted by one of 6 Battlezone cards. These feature a collectible clear chrome technology Scan 36 packs and the rewards will be one





THEY'RE SHINEY!

of 3 Legacy cards, which show off a refractory chrome effect. Digitally colored subsets featuring popular DC heroes and villains include: Hall of Heroes, Justice Corps, Terror Instinct, Universal Forces, Sovereign Seven and others. 9-card packs are priced at $2.99 each.

WARNING—DO NOT COLLECT THIS SERIES UNLESS YOU INTEND TO FINISH

SkyBox gives you a look at the new Robin Williams fantasy-adventure flick *Jumanji* six weeks before it's released. This series features action packed scenes from the movie. The whole set breaks into 3 subsets: Storyline cards—72 cards telling the story of Jumanji; Game Board cards—9 puzzle cards featuring the Jumanji game board and rhymes from the movie; and Character cards—8 cards featuring an inside look at the 7 main characters and director Joe Johnston. But hold on there Skippy, that's not all. The bonus cards are based on the game board and tokens from the film: 6 heat sensitive disappearing ink cards (1:18) that reveal cryptic messages from the Jumanji board and 4 model-image holograms featuring actual game tokens from the movie. These 8-card packs carry a $1.29 SRP.



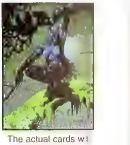
Jumanji: Small village in Africa or cool new card set...you decide!

MAN, THIS SERIES IS THE PITTS

In January, Comic Images puts Dale Keown's Pitt in his first starring series. 99 cards feature totally original artwork from Keown and other leading industry artists. 18 Character Cards, 9 Creed Menace Cards, 27 "Guest Artists Gallery" Cards (including Peter David, Jim Lee, Frank Frazetta, and more), 36 Battle Cards, and 9 Axiom Enterprise Cards make up the series. 5 levels of chase cards include: 9 Ashcan Character Cards, 9 Ashcan Cover Cards, 6 Holoforge Cards (sculpted in 3D holo graphics), 3 Silicnite Cards (2-sided acetate cards high lighted in foil) and a ROARSOME PITT MEGAMOTION CARD. The SRP for these 7-card packs is $2.25.

A NEW BATMAN FOR A NEW YEAR

1996 ushers in the long awaited **Batman Master Series** from Fleer/SkyBox. This 90-card all-painted series has been on the backburner for some time. Rather than focusing on one artist, it is now a collection of various premier painters. Scott Hampton, Ken Kelly, Dave Dorman, and Duncan Fegredo are some of the talents showcased in this January release. The cards are a unique concept which unfold a totally new Batman story over the course of the series. What about the chase cards?



The actual cards wi... be bigger than this



Love that Joker!

Fleer is packin' the Batmobile's trunk with Bat-bonuses: Artist's proofs (1:1), Spectra-etch (1:6), Master Villain (1:1), Chromium (1:18), and ClearChrome (1:99).

WILDSTORM'S HOLIDAY STOCKING STUFFERS

WildStorm celebrates one year of card production with three exciting new card sets. **WetWorks Chromium Trading Cards** from Whilce Portacio, the popular creator of the Image comic, should be in your hands by now. 107 all-Chromium cards by the all-talented Portacio, Jim Lee, Kevin Maguire, Scott Clark, Humberto Ramos, and the list goes on. The chase is on for 9 die-cut Chromium cards and 9 bold Chromium cards of WetWorks characters. Whether its Christmas, Hanukkah, or Kwanza, you'll want to celebrate with WildStorm Production's December releases.

Sam Keith's *The Maxx* can be seen on MTV. Consult your local TV Guide. Now you can hold this quirky purple giant and all his crew on 99 foil-stamped cards. Joining Keith in this series are Jim Lee, Kevin Nowlan, Michael Allred, Simon Bisley, Kelley Jones, and many others. 9 painted cards and 9 embossed cards (featuring Sam Keith art) round out the box-filled bonuses.

Real life model Cathy Christian is one of the leaders of the bad girl craze. From the pages of Maximum Press, Avengelyne is slated for a 99 all-Chromium card set. The artistic role call includes Rob Liefeld, Scott Clark, Tom Raney, and more. Cathy herself graces the 9 photo-Chromium chase cards, which will hasten the chase.



A whole bunch of other artists draw the Maxx 'cuz Sam Keith doesn't have the time

RAZOR SHARP CHROMIUM

London Night Studios mistress of vengeance, that's Razor to you and me, is making her trading card debut in this prestigious 90-card Chromium set in February. It features artwork by Mike Deodato Jr., Jim Balent, Jae Lee, Joseph Linsner, Steven Hughes, of course Everette Hartsoe, and others. This series includes never before seen artwork, first appearances of new characters, and state-of-the-art card backs. Bonus cards include 5 HoloChrome chase cards by Jae Lee, Jim Balent, Joseph Linsner, Steven Hughes, and Jude Millien, 3 fully painted super chase cards, and 500 Everette Hartsoe signature cards. Now that's sharp!



A babe, a demon, a sword, and a card set.

DISNEY'S NEWEST STORY OF TWO TOYS

Disney brings *Toy Story* to the silver screen, the first completely computer animated film. This unique tale of toys come to life will be in time for the holiday season. SkyBox presents the animated magic on cards in late November. Green Army men, Cowboy, Spaceman, Mutant Toys, and an assortment of character cards make up the regular variety. There are four levels of interactive cards: 16 character construction cards with 4 that build each of 4 full characters, 16 pop-ups that feature 2 versions each of the main characters, 4 die cut double-sized puzzles, and 8

peel off badges. These badges reveal exclusive tips for Disney's Interactive **Toy Story** video game. Exciting bonus cards comprise 9 foil embossed (1:24 packs) and two 3-D lenticular (1:48 packs). Plunk down $1.49 and you'll get a mix bursting with 16 cards.

30TH ANNIVERSARY OF A 5-YEAR MISSION

Fleer Box celebrates 30 years of *Star Trek* with a 100-card smooth 300-card release. Phase One collector cards are beaming aboard early December. This first collection contains 100 cards featuring famous vessels from the original USS Enterprise to the USS Voyager. Sound the red alert, Mr. Sulu, for an in-depth look at the entire *Star Trek* universe's engineering, medicine, and weaponry. Tricorder readings indicate the inclusion of a 9-card sneak preview of Phase Two's debut subset. Chase cards include 9 gold foil ship registry plaques, a state-of-the-art technology cards, and a SkyMotion exchange card which, when redeemed, features 3 seconds of classic *Star Trek* action.

Entering the galaxy in April will be Phase Two, focusing on Personnel and Aliens. In September 1996, marking the 30th Anniversary of the premiere episode, Phase Three surfaces.



...does whatever a radioactive spider can!

MINTED MINT CARDS THAT COST A MINT

For the more discerning collector, these beauties are a must have. Highland Mint will produce bronze, silver, and gold plated replicas of Marvel Comics covers and Fleer comic cards. Each 2 1/2"x3 1/2" card will contain 4.25 ounces of silver or bronze or 24-karat gold plated on silver, be individually numbered, include a certificate of authenticity, and packaged in a numbered album and a 3-piece display. The SRP for the replicas will be $50 for bronze, $245 for silver, and $500 for gold. The introductory mintage will be 2,500 bronze, 500 silver, and 375 gold.

A NEW CARD SERIES WORTH GIVING A DAMN ABOUT

An epic tale of love, war, honor, and betrayal is coming to the trading card format. Premiering in December for holiday ever, one of the most popular movies ever (no wonder! Having about *Star Wars*, get a life), **Gone With the Wind** collectibles set from DuoCards. The 90 card series will showcase brilliant full color stills from the film, along with behind the scenes footage and rare candids of the cast. The series includes 6 Movie Poster Chromium cards randomly inserted. Also available as an option all the packs is a quality 3-ring binder to keep the cards safe in case the plantation ever catches fire. ■

CARDS TO CHASE

Most noted for their production of sports cards, Donruss has come home with an interesting card license. *Ace Ventura: When Nature Calls* (the sequel to the hit comedy film starring Jim Carrey). Every box will contain two cinematic cards. These are lenticular cards utilizing 24 frames of film clips taken directly from the movie. Each pack comes with 8 cards, including one sticker and one static cling card.


These two fight like girls.

Coming in February from Fleer will be **Outburst**, a brand new 90-card series of DC characters showcasing their super powers on an embossed format priced right at $1.29 a pack. High quality with high value.• In January from Comic Images comes 90 cards of never-before-seen art in **William Stout: Saurions & Sorcery**. Dinosaurs, aliens, movie posters, album covers, satire, and spoof all in a $.89-$1.09 SRP 10-card pack. Specials include 6 chromium chase cards, 3-card rare art subset, and an autographed card.• Also in January from Comic Images: **Boris with Julie**. This is a 90-card all-Chromium series of all new Boris with a 10-card special appearance by Julie Bell. 6 MagnaChrome cards, a 3-card subset of rare art, and an autographed card (250 from Boris, 250 from Julie). Both Stout and Boris' series will feature Box Bonus MagnaChrome Cards shrinkwrapped to each display box.•


Classic comics, classic cards.

21st Century Archives helps commemorate the 100th anniversary of the comic strip with **A History of the Comic Strips, The First 50 Years**. This 50-card series (available in early '96) contains art of such favorite characters as Flash Gordon, Buck Rogers, Dick Tracy, Pogo, Felix the Cat, Tarzan, The Phantom, and many more. The card backs include history, biographies, famous events and more. The series contains a subset of 5 limited edition, foil-stamped comic panels by some of today's top comic strip artists. The series is set to coincide with the release of the Post Office commemorative comic strip stamps.• **Pinups Uncovered** will be revealed in December from 21st Century Archives. This series features pin-ups of an earlier time, tastefully nekked. Wooo-hooo! Included in this 50-card series o' fun are 5 limited edition, foil-stamped *Boudoir Beauties* (yowza!) randomly inserted.


Looks like someone opened a can of whoop-ass.



...and they're naked too!

megabyteme



NOMAD

Sega Genesis

Video junkies of the world unite, you have nothing to lose but your cords. This new game system enables you to go strolling, go wandering, go on a walkabout, or just go **Nomad**. The 16-bit color portable video game system from Sega is fully compatible with the library of more than 500 Sega Genesis game cartridges that are already available. So, there's no playing the same two or three games over and over until you feel like goin' postal. The **Nomad** can be plugged into the television and used like a standard Sega Genesis for those quiet evenings at home, too. Plus, there's also an extra controller port for that oh-so-exquisite head to head action. Here's the specs: 7 3/4" x 4" in size, 3 1/4" LCD full color screen with 240 x 220 pixel resolution, 6 button control pad, and 6 AA batteries for 3 hours of continuous play. So when you ask the folks for a **Nomad** this holiday season, be sure you don't end up with some guy who's been wandering through the desert for the last 3 years. Tell 'em you want SEGA!

by Marshal M. Rosenthal ©1995

Revolution X

for SNES/GEN based on arcade game

Take music from Aerosmith, add a lot of big guns and big, bad guys to use them, then watch them blast their way across the screen wreaking havoc and destruction and you've got **Revolution X**. This here's a cool translation of the arcade blockbuster hit—it's non-stop fast reflexes and no-mercy shooting. Good thing that you can bring in a second player too, there's just too much going down to handle it all by yourself: Blowing up vehicles, destroying parts of buildings (sometimes very large parts), and keeping those bad guys from getting too close. Firing your automatic at blistering wave after wave of enemies won't cut it, so find those Power-Ups to give you more killing power, more killing power, more killing power! Stuff like rockets and guided missle CD's will help you blast your way through the nightclubs and city streets that are infested with these human lice. Revolution means shaking up the status quo—here it means blowing the hell out of 'em!





VR Baseball/VR Soccer'96

for Saturn/PSX from VR Sports [Interplay Productions]

Interplay has had it with sprites entirely, so their VR Sports series combines polygon-based images with 360° rotation. First to appear will be **VR Baseball**, where the view changes on the fly to provide unique perspectives and realistic game play featuring motion captured movement for real player motion. You can choose from actual team stadiums. You also have the full Season or arcade-style option. All the players from the leagues are represented, and the VR Press Center presentation keeps you on top of the action in the majors. Later they will release **Soccer '96**, again with realistic 3D polygons and those 360° views. Build your soccer team from scratch (adding in skill levels for the players) or choose from among the 44 international teams represented—including Brazil, the 1994 World Cup Winner. This puppy boasts replays, network options for up to 20 players, and ongoing commentary from Barry Davies (Soccer Voice of the BBC).



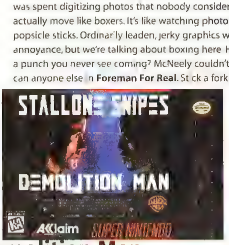
Foreman For Real

Acclaim

All platforms

Now I know how Peter McNeely felt! Did you see Foreman's television series? Boring, huh? It wasn't as bad as this game! OK, so maybe the game's not that bad. It does give you a storyline to work out of. You're the young, streetwise punk determined to make it in the ring. You'll start out in what appears to be a barn and work your way up through various club fights to a shot at the Champ himself, George Foreman. Nothing very original, but I can live with that. The graphics are good. Each boxer you face has a distinct personality that's fairly well hammered into your head with the stereotypical face, nickname, etc. The problem with this cart is the animation. So much time was spent digitizing photos that nobody considered making them actually move like boxers. It's like watching photographs pasted to popsicle sticks. Ordinarily leaden, jerky graphics would only be an annoyance, but we're talking about boxing here. How you gonna slip a punch you never see coming? McNeely couldn't do it, and neither can anyone else in **Foreman For Real**. Stick a fork in it—it's done!

—Tony Overstreet



Demolition Man

Acclaim / Warner Brothers

All platforms

One page in the manual sums this game up nicely: "Weapons at your disposal ... handgun, shotgun, magnum, hand grenade, flame grenade, infrared goggles, body armor, freeze vials." Like to see things blowed up? Fire this one up and crank up the volume! Like the movie, what you're in for is mindless violence, mayhem and destruction. Yeah! The game play is fast-paced and challenging enough to have you pounding the floor in frustration. Don't you hate getting your butt kicked by a machine? You are John Spartan. Your assignment: track down and apprehend Simon Phoenix. Oh, and destroy anything that gets in your way! It's silly, it's violent, and (shameful, downcast voice) it's fun!

Tony Overstreet



NHL All Star Hockey

for Sega Saturn from Sega of America

For the Hockey fans, there's **NHL All Star Hockey**. You get all 26 NHL and NHLPA teams, which means trading and creating players, signing free agents, and customizing the teams. The rink was created from actual arena floor designs and there's a video walk-through for the winners of the Stanley Cup. 12 players can hit the ice at one time, there's a running commentary, and players can switch to any position (including goalie). Add multiple play modes with playoffs, four different season modes, 10 3D camera views, first person perspective and puck-cam and goalie cam views to really place you in the action. **NHL All Star Hockey** also sports penalties, multiple checks, home ice advantage, and all the good stuff that comes with 32-bit.

Scooby-Doo Mystery

Acclaim - Sunsoft
Sega Genesis



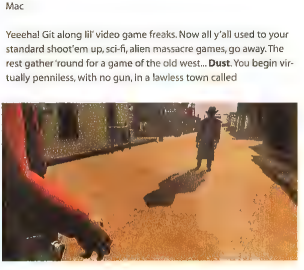
Time for a Scooby Snack! Remember Fred, Daphne, Velma, Shaggy, and of course, Scooby? Remember the Mystery Machine? Well, fire it up cause trouble's afoot! (Afoot?) If you ever watched more than one episode, you know somebody is posing as a ghost to scare everyone else away. But this time you have to figure out who's doing it and why. You are Shaggy (shudder) and, with Scooby, you work your way through one of two mysteries, gathering clues and objects in order to set a trap for the baddy! And, of course, scarf up everything edible on the trail. A pretty good cart, especially for Scooby fans. The storylines are right out of the show and the animations are fluid and fun to watch. My six and seven year olds haven't been able to stay away from this one! It may be the perfect cart for pre-teens. As all the dialogue is text based, be prepared to help younger players. But, hey, this might be great for those reading skills! Besides, you can't go wrong with a game that has "comic mischief" as a parental rating!

—Tony Overstreet

Dust

CyberFlix
Mac

Yeeehaa! Git along lil' video game freaks. Now all y'all used to your standard shoot'em up, sci-fi, alien massacre games, go away. The rest gather 'round for a game of the old west... **Dust**. You begin virtually penniless, with no gun, in a lawless town called



Diamondback. As the Stranger, you must stay alive to face the Kid. But before the showdown, feel free to wander the town, have a little fun gambling (watch it, they cheat and so can you), ask the nice (eccentric) townsfolk (desperadoes) some interesting questions. Hey, you can even have an old fashioned, gunslinging shoot-out on main street, if you can find a pistol. Graphically, the game does it's job, with over twenty locations to explore and thirty six characters to interact with. But what'll keep you coming back is that the game is smart enough to let you chose your own fate in it's multi-level storyline, for better or worse. Just don't go gettin' yerself hung for shootin' up the town a little!

—Jeff Dillon

The Hidden Bits

Killer Instinct

for SNES

If you haven't played this yet, you're probably still playing **Pong**. These hot tips from the editors of **Nintendo Power** to us to you will, if you don't screw it up, humiliate and eliminate your opponents. And that's really what this is all about, isn't it?

- **Projectile Moves**

Jago: Do the Edokuken move right and you'll release a green fireball that really gets to those long range attack enemies. (Edokuken: Down, Down-Toward, Toward, Any Punch)—B.

Orchid: Quite effective as an ender, this move also makes moot any fireballs or other projectiles headed your way. (Lasaken: Down, Down-Toward, Toward, Any Punch)

Chief Thunder: Pull the Phoenix move off and no one will be able to steal the Chief's thunder. Unlike other characters' projectile attacks, this fireball can be controlled after it's launch by holding up or down on the control pad. (Phoenix: Down, Down-Toward, Toward. Any Kick)

Fulgore: Variations of this move will launch two or three projectiles in a row. (Laserstorm: Down, Down-Toward, Toward, Any Punch)

Riptor: By pressing back, this manuever ends and flows easily into charge moves like Jump Rake and Riptor Rage. (Flaming Venom: Down, Down-Back, Back, Any Punch)

Sabrewulf: Team the Flaming Bat with the Sabrepounce as an opener, and you'll be howlin' all the way to the win. (Flaming Bat: Down, Down-Back, Back, Any Punch)

Spinal: The Searing Skull will only work after using the Power Devour (Hold Back, Quick Punch) and absorbing your enemy's projectiles. You can only launch one for every one you absorb. (Searing Skull: Down, Down-Toward, Toward, Any Punch)

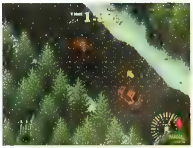
Glacius: Although slower than most projectiles, the Shockwave is really devastating. (Shockwave: Down, Down-Toward, Any Punch)

Cinder: When heating things up with the Inferno, be careful, this move not only registers up to two lethal kicks, but it can leave you vulnerable. (Inferno: Toward, Toward, Any Kick)

- **Projectile Counter:** To protect yourself from fireballs and airborne assults, each character has a special move that functions as a counter: Sabrewulf's Sabreroll, Spinal's Footslide, Cinder's Mirage, and B. Orchid's Fire Cat are all counters.
- **Strategy:** Watch the moves your opponent throws at you, use combo breakers to save your hide and throw your opponent off balance. If your opponent throws a fierce punch or kick, dodge and counter hit quickly. Fierce attacks are slow and easily taken advantage of.
- **Pop-Ups:** When you're down and almost out, a Pop-Up can turn the tables. These bounce back attacks allow your character to spring to their feet while delivering their own knockout blows. For T.J. Combo, B. Orchid, Riptor, and Sabrewulf: (Hold Back, Tap Forward, Kick)
- **Dizzying Moves:** In order to set up a mega-combo, make your opponent dizzy to buy some time. Each character has his/her own way of doing this, but most use five consecutive hits to stun a foe (or three fierce blows will accomplish the same thing).

Power Drive Rally

for Jaguar from Time Warner Interactive



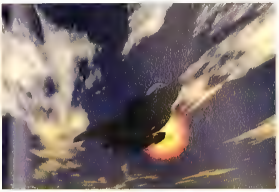
Rally racing on the Jag is fun, but having to maneuver that racer while the weather rocks 'n rolls ain't fun. Here's a helpful tip for playing **Power Drive Rally**: When you complete a track, use one of your 3 saves. You will have access to the prize money you earned on that level to rejuvenate your vehicle.

Flying Nightmare

for 3DO from Domark

Being a Marine Harrier pilot is no picnic. Even though your jet's a hot number, since it can takeoff vertically and all, the enemy's no slacker. This is all about trickery...

- Remember to stock plenty of AIM9 missiles. The Barcalan Air Force is always present to make your life miserable, and you can easily be attacked by five enemy aircraft on any mission
- The enemy C130 must be acquired visually. It doesn't present an AIM9 lock, so use your cannon liberally here.
- When attacking SAM sites in <Fast Mode>, the chance of enemy Sam missiles hitting you drops to about 25%—but look out for enemy Sidewinders!
- Watch it when landing on Auto-pilot since enemy aircraft often follow and wait to attack when you're landing. If one of these jokers is on your 6, circle your fleet a bit until the fleet's gunners take him out.







CHEAT MODE

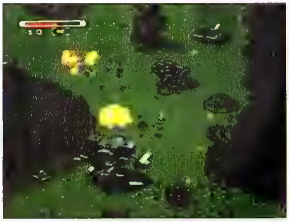
Make your Jump Jet invincible—all you lose is the HUD [Heads-Up Display]. To access this Brickmode, save any game under BRICKMODE and then load the game back up. When you next fly a mission, simultaneously press the Left and Right <shift> buttons and there you are.

Mechwarrior 3050

for Super Nintendo from Activision

This one's from the Genny game called **Battletech** but with better graphics, sound effects, and a digitized computer voice. This "cheat sheet" should give you everything you need.

- Use the right and left buttons to position your mech's torso towards your target; this lets you aim much easier.
- Don't pick up a Coolant until you really need it (like when you're close to death), they won't disappear until you collect them.
- To save ammo, you can step on some of the smaller enemies (cool!).



- In level 2, the two pyramid-shaped launch buildings you must destroy before the timer runs out are located in the Northeast corner and the Southeast section of the map—take them out in this order to beat the clock.

CHEAT CODE

At the Password Entry Screen, type in the following code for UNLIMITED AMMO: M1R0G3

Psychotic Reactions

People have been asking us "What is this music review thing?" First of all, it's not a filler page, it's one of FAN's regular monthly features. "Why?" Because unlike other industry magazines that put somewhere in the back of their issue "We listen to...," we take the initiative to review for your consumer information. And unlike other industry mags, who listen to wimp rock like the Cranberries, we at FAN (except maybe Joseph P. Rybandt) rock harder, longer, and better than anyone else.



Urge Overkill
Exit the Dragon
DGC

Urge Overkill's last LP,'93's **Saturation** rang with every rock riff they could muster. This year's model is what they had left. The band hits all the kicks of old but now through the eyes of 80's popsters such as a Greg Kihn or a Tommy Tutone. This album is a late free ride rock radio sound with a hipster spin. The hip-hop producers, the Butcher Brothers, return to Urge's side helping them deliver a technical immaculate snap, crackle, and pop. The band is only held down by themselves and the sluggishness of their songs "Stuck in a rerun house watching Japanese porn" is what Nash Kato sings on "The Break." **Exit the Dragon**, enter the doldrums of rock stardom. Bruce Lee never made his swan song, and from this LP's sound, Urge Overkill's may not happen until they reach the rerun network featuring themselves.

Good rock riffing and songs you can remember.

—S. Leonard Hedeer

Superchunk
Here's Where the Strings Come in
Merge Records

Seminal Chapel Hill, NC rockers Superchunk have been putting out albums for years without much more than an obligatory *120 Minutes* nod from the MTV crowd. And that really is sad. Y'see these guys (and a gal) are good. Quite good. So good, in fact, that I credit their song "Slack Muther@#$%*!" (title partially deleted to protect your delicate sensibilities, dear reader) as *the* Generation X/13/Slacker/Loser rock anthem. But other than that, they have maintained a healthy cult indie-rock status. Their 2 dimensional punk inclinations kept them alive and selling records. OK, so that history lesson is all fine and good, but what does that have to do with **Here's Where the Strings Come in**? Add another dimension to their sound (bringing the total to 3 dimensions for those mathematically impaired) and you've got a consistently good album. With this album, Superchunk does just that. That dimension comes from, as the title suggests, a more complex (almost circa 80's Georgia sound) guitar-based song structure. Acoustic guitars and hook driven strumming, blended with a bigger rhythm, mixed with the distortion and anxious/desperate vocals they've come to be known for make this the finest Superchunk effort in years.

—Benn Ra

David Bowie
Outside
(Virgin Records)

I went through a Bowie phase about 4 years back, around the time they were re-releasing all of his stuff and putting out big expensive collections. I settled for buying a "best of" album. It struck me that this guy is just riding on the coattails of music trends, punk one minute, pop the next. I decided that he wasn't worth my time. Then, suddenly, he wasn't just Bowie anymore, but Tin Machine, a band. Tin Machine, however, obviously didn't pay the bills (I'm sure Iman is pretty high maintenance). So he gave all that up and went back to being Bowie, which brings us to this new album, his reunion with Brian Eno. I guess I'm too old to hold a grudge. **Outside** is a cool album with cooler packaging. Sure Bowie's riding the "alternative" flavor o' the month, this time Techno/Industrial, but so what. The album is full of catchy rhythms, suave and debonair sounds, and interesting songs like "The Hearts Filthy Lesson" and "Hallo Spaceboy." There's a little too much tickling of the ivories, but I can let that slide. Granted, the album is very pretentious, as most concept pieces are, but Bowie has been getting away with it for years, and this year is no different.

—Joseph P. Rybandt



DIAMOND
INTERNATIONAL GALLERIES

TAKE HOME THE MAN OF STEEL

LIMITED QUANTITY AVAILABLE! (FIRST COME, FIRST SERVE)



Now, you can own a 4"-tall recreation of a classic World War II-era **Superman Statuette** with the purchase of a **Superman of America Gold Ring** from Diamond International Galleries!

Choose from two handsome styles, each packaged in its own sturdy, beautiful tin with a Statuette and a Certificate of Authenticity.

10K Gold Ring inscribed with "Superman of America — Action Comics" Limited Edition of 200! $365.00 + $14.50 Shipping and Handling



14K Gold Ring with Diamond inscribed with "Superman of America — Member" Limited Edition of 50! $750.00 + $4.50 Shipping and Handling

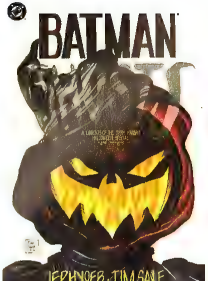




To place your order, please contact John K. Snyder (ext. 371) at Diamond International Galleries, 1966 Greenspring Drive, Suite 401, Timonium, MD 21093. Phone: (410) 560-7112, Fax: [illegible]-7149

Due to demand, Diamond Internat[illegible] cannot guarantee that all orders will be f[illegible] reserves the right to refuse or cancel [illegible]

Superman and all related elements are the [illegible] DC Comics. All Rights Reserved.



Batman: Ghosts

A Legends of the Dark Knight Halloween Special
DC

This is the third year that writer Jeph Loeb and artist Tim Sale have teamed up for a **Legends of the Dark Knight Halloween Special**, and this is the third year they've had a hit. You want great art and a great story? Check this baby—or either of its two predecessors—out and you won't be disappointed. If you know their work from Marvel's recent **Wolverine/Gambit**, you'll be even more impressed with what they've done here. These **LotDK** specials are fantastic for both frequent Bat-fans and those of us who prefer merely a small dose from time to time.

—J.C. Vaughn



FAN FAVES

Excalibur #92

Marvel

Have you ever walked into a party and saw your girlfriend making out with another guy? Do you ever disappear for months hooking up with a master of magnetism? Are you a steel skinned mutant?

If you are don't read this.

Now, for those of you who live relatively normal lives, writer Warren Ellis shows us just how mad a certain angry young mutant can be. Making a special guest appearance is (if you haven't guessed) Colossus, who is searching for his beloved Kitty Pryde (insert violins). Kitty, meanwhile is enjoying a lovely romantic encounter (nothing explicit...yet, you comic geeks) with her new boyfriend, Peter Wisdom.

An ex-British Intelligence agent, mutant, smart ass who just happens to be the object of our shiny, unhappy, angry, brair damaged (someone explain to me when Colossus got brain damage) ex X-Man's unrestrained fury. Now, for those of you who don't know, Peter, Wisdom that is, is just a normal guy except for the fact that he can shoot "hot knives" from his fingers. Even so, when you get a 7 foot tall Chrome boy beating the crap outta' ya, it's gonna hurt. I mean really hurt. So, for now stay tuned for more excitement in this action-packed soap opera, with British mutants, no less.

—Jeff Dillor

Cutting Edge #1

Marvel

I really like the **Hulk**. The comic is well-written and extremely enjoyable month to month. Peter David never disappoints when it comes to the **Hulk**, especially with this new "Ghosts of the Future" storyline. It's shaping up to be pretty interesting. In this book, William Messner-Loebs (that is such a cool name) takes a stab at the **Hulk**. This issue serves as a second part to the story that's running in the **Hulk**, the aforementioned "Ghosts of the Future." Anyway, Messner-Loebs takes a stab and comes pretty close to the mark. To his credit, it's really hard to think of anyone doing a great job on the **Hulk** who isn't Peter David. Check it out, it not only ties into the story, it's a fun read about the nature and evil of human thought and memories. Besides, I really like the **Hulk**.

—Joseph P. Rybandt





UltraForce #1

Malibu

In all honesty, when I picked up this book, I couldn't have cared less about it. Sure, I knew about the action figures as well as the cartoon, but these things don't make great books. A great story that is both visually dynamic as well as entertaining does. Being a HUGE fan of Gerard Jones' and George Perez's **UltraForce**, and very weary of the "new and improved" Ultraverse, I was dreading this issue like the plague. But heck, curiosity got the best of me, and to my surprise, I found that **UltraForce** is still a pretty darn good comic. Sure…storytellers Warren Ellis and Steven Butler surround our heroes with an Ultra phobic Ultraverse that makes its big sister, the Marvel universe, seem pretty tame. At the same time though, they also create two very cool supporting characters and one very cool story that will hopefully push this book on to bigger and better things. As the issue opens, there's this long-haired freak, who may or may not be an Ultra, blowing up people and places all over New York City. At the same time, UltraForce arrives at its new base in Arkansas (Arkansas?), as well as meets their new government liaison/baby-sitter Cromwell, who's a cross between Nick Fury, John Constantine, and the teacher you always hated back in school. In no time, the UltraForcers find out about the pyro, go to meet him head on while readers meet the lovely Lament, who's Ultra power is invisibility, which in other words, turns her into a mean eavesdropper. Using her power, she hears some goodfellas talking about the mad bomber as if they're some sort of, dare I say it, good guy?!! Needless to say, the plot thickens. At only a measly $1.50, its definitely something to look into. Now.

— Scott Braden

Witchblade #1

Image

Sara Pezzini is an extraordinarily beautiful police officer who doesn't take crap from anyone, including her boss, her partner, and especially the scumbag killers she's trying to stop. In this debut issue of what is sure to be a huge hit for Top Cow, we are first introduced to billionaire entrepreneur Kenneth Irons, and a mysterious "prize" that has powers far beyond anyone's imagination—the Witchblade. After Sara stumbles into a private "tournament" held by Irons and attended by New York's most notorious criminals to find the Witchblade's "rightful wielder," the bullets, and some unexpected fireballs, start flying. The plot is solid, and Michael Turner's meticulous, masterful pencils make this book one heck of a read. The computer coloring by Jonathan D. Smith gives the book a very appropriate dark, mystical quality (and makes Sara's dress look tight enough to bounce quarters off of). Read the book slowly to enjoy all the detail, but buy it quickly or it's gonna be gone! (And look for **FAN**'s exclusive **Witchblade** #1/2 offer in next month's issue!!)

— Brady Darvin





Avengelyne/Glory #1

Image

Behind a spectacular chromium cover, this first issue of the new Extreme super heroine crossover contains a complicated dual plotline that climaxes in a…errr…bone-shattering KABOOM! The evil demon half-breed Devlin Trask meets both Glory and Avengelyne at an art museum, then makes a date with each of them—for the same night—with the sole intention of finding a way to steal the powerful Scepter of Amazonia. He takes Avengelyne to the theater, drops her home after the show, then takes Glory out clubbing. Trask proceeds to get Glory drunk and then strips her…of all that she knows about the secret location of the Scepter. He thinks that by trying to turn Avengelyne against Glory while battling for the Scepter, he'll win possession of the great power he covets. Penciller John Stinsman does a terrific job portraying both super-babes in a wide variety of outfits ranging from evening gowns to super-hero costumes to very tiny strips of cloth that can barely be called clothing. Read the first **Avengelyne** mini-series to get some background on this plotline's bad guys.

—Brady Darvin

The Incredible Hulk #436

Marvel

"Hulk smash puny human!" "Hulk is the strongest one there is!"

What's wrong with these two statements? Well, it's the Hulk talking, but he's not in his right body!?! Strange and bizarre. Peter David is again changing the status quo of the green goliath with "Ghost of the Future." A five-part storyline that reintroduces a major Hulk villain, (he's the head of his class, a leader in his field, hint hint) and grabs hold of some plot lines established in **Future Imperfect**, remember the Maestro. This issue sets the tension from the beginning. (Tick, tick.) Betty's in jeopardy and Bruce can't do anything about it. (Tick, tick.) And ya'know Bruce gots'a short temper. (Tick, tick.) Matt Talbot, nephew of Glenn Talbot, Betty's first husband, head of the new, improved Hulkbuster unit is a prime example of one cruel bastard. What he does to Betty...well let's just say... (boom), "Hulk smash puny human!" "Hulk is the strongest one there is!"

—Jeff Dillon



Space: Above and Beyond

Harper Prism

Earth finally reaches out to other galaxies and colonizes on a planet named Tellus. Only one problem, ALIENS. The government was not prepared for this set back. Now it's time to call in the Marines. This Sci-Fi novel is based on the original script written by Glen Morgan and James Wong for the new TV series on Fox. This story is the first encounter of the main characters when they joined the Marines. Each having their own personal reasons for joining, they learn to work together as a team. War memories, UFOs, ships, heartache, death...this book includes them all. The storyline draws you in by the strong emotions and reactions of the main characters. Similar to the show, each chapter skips to different scenes, leaving the reader in suspense. Once I picked it up, I couldn't put the book down, so be prepared for the time of your life.

—Cathy Disbrow



CHRONIC APATHY #1

Illiterature Press

Meet Sarah. She's unemployed, she's dropped out of college, she's drunk, and she wants to be a rock star. Helping her with all of these things is her roommate Carli. As luck would have it, despite her apathetic nature, she gets to play in a primo time-slot at the local club. Meanwhile, her nagging mother wants to know how many job applications she has out. Parents just don't understand slackers. At the same time, she's also battling self-doubt and insecurities about her music. Does any of this sound familiar to you? That's the charm of Jason Trimmer's book. There's no flight of the fantastic here, no global catastrophe, no giant pink and purple penguin hunting you through a swamp and threatening to devour... (sorry, got a little carried away there), just realistic characters (these girls could be any chick I had the hots for in college) dealing with a little thing called life. For those of you more interested in the realistic than the "I WILL RULE THE UNIVERSE" type comics, this might be your book

—Benn Ray

Industrial Gothic #1 (of 5)

DC Vertigo

The twisted, angular, nicely colored world that Ted McKeever lives in is back with this new Vertigo miniseries. McKeever is unique, both in artistic style and storytelling. This is no exception. **Industrial Gothic** begins to tell us the story of a world where the ugly, deformed, and dregs of society are forced to live in an abandoned warehouse. Only the beautiful people of the world are allowed to move about freely. Anyway, the heroes of our story, Pencil and the legless and armless (and female) Nickel, decide to escape and head into the outside world. **Industrial Gothic** is an extremely well done combination of storytelling and art, and it promises to remain interesting through the life of its five issues.

—Joseph P. Rybandt




SPACE:
Based on the hot new Fox TV series!
A novel by Peter Telep based on an original script by Glen Morgan & James Wong
It's a voyage, an adventure, it's life and death and discovery in space



Punisher Kills The Marvel Universe

Marvel

They've had it coming for a long time, and finally Frank Castle serves up their just desserts. This Marvel Alterniverse story is the first swipe DC Vertigo scribe Garth Ennis takes at the Marvel universe, and it's a knockout. Frank Castle's family was killed when caught in the middle of a battle between the combined teams of the Avengers and X-Men against an alien strike force. So in order to exact vengeance, he becomes... well it's a take on the Punisher origin. Dougie Braithwaite's art is matched perfectly with this project, a blend of fine hero-fare and that horrific edge that Ennis is known for. The only major flaw with this 48-page one-shot, it's a 48-page one-shot. It would've been a real treat to see this as a 12 issue maxi-series, so there could be more depth to each hero's death. As it stands, each assassination the Punisher commits is just a boatload o' fun (the way he disposes of the X-Men is worth an audible guffaw).

—Benn Ray

Underworld Unleashed: Abyss—Hell's Sentinel #1

DC

Whew! Talk about your long title. Why can't they just give a comic a name like Roger or Pedro? But then this is a very special book for a very decent crossover that's running amok through the DC universe. In case you haven't been keeping up, there's a baddie named Neron who's been offering characters (both heroes and villains) a chance to upgrade their powers for a small price—their soul. (Hhmm, do ya think this Neron dude could be... SATAN?) Alan Scott's wife took Neron up on his offer and now Alan (with Deadman, Fate, the Phantom Stranger, Zatanna, and the Spectre) must battle the forces of Hell to retrieve her soul. This issue is especially interesting because it's the closest DC has come to fully integrating the Vertigo universe into their superhero mainstream. Cameos of Dr. Occult, John Constantine, and Swamp Thing keep the art captivating and the story intriguing. If you can't find this book, give Neron a call, you might have something you could trade him to get it.

—Ed Martinique





The Book Of Ballads And Sagas #1

Green Man Press

Well he said he was gonna do it and he did. Charles Vess went off and started self-publishing. And it's a good thing too, or we might not have access to this fine book. Working within the ballad structure, Vess labors here to create, define, and retell folk myths. Providing the text this issue are Sharyn McCrumb (a story about a man finding love while serving a silent tenure in elfdom in exchange for wisdom), Neil Gaiman (a young fatherless boy engages in a battle of wits with a specter on his way to school), and Robert Walton with a continuing tale (concerning the beginnings of Ragnarok that comes from a girl's soul). Aside from the folklore importance of these illustrated tales, Vess' artwork has never been better. He illustrates here with a sense of power and freedom that has only been alluded to in his previous work (and his previous work is pretty right-on). This book shows a great artist at the height of his craft, doing what he wants to do. And that, my friend, is easily worth a $2.95 price tag.

—Ed Martinique



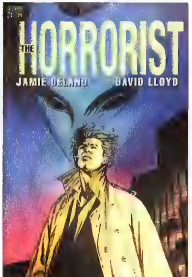


Strangehaven #1 & 2

Abiogenesis Press

Strangehaven, as it's name suggests, isn't your average town. But then again, maybe it is, if you live in any of the towns from *Twin Peaks*, *Northern Exposure*, *Picket Fences*, or *American Gothic*. Writer/artist Gary Spencer Millidge has managed to create one of those quirky small towns with an array of eccentric residents that you can't help but like, or at least be intrigued by. Alex Hunter is traveling along the English country side on a much needed holiday from his life (he and his wife are splitsville) when he gets lost and has a mysterious accident. When he awakens, Alex is under the care of Janey, a lovely young lass. The cast of wacky but endearing townfolk includes Mrs. McCreadie (who carries a shoebox with unknown contents), a secret society (who don't seem to want Alex to stick around), the downtrodden Dempsey, Meg (the half Amazonian shaman), and crazy Brian, to name but a few. Alex, despite Janey's objections (and the fact that this town seems perfect for him), says he must leave. But car problems and faulty directions (or something more mysterious) lead him right back to Strangehaven, and Janey. Give **Strangehaven** a try, you'll probably want to get a room at the local Bed & Breakfast and stay a fortnight.

—Benn Ray



The Horrorist #1 (of 2)

DC Vertigo

Alan Moore created John Constantine, and then passed him along to Jamie Delano for the early issues of **Hellblazer** (back before there was a Vertigo). Delano is now back with this two-issue prestige format series drawn by David Lloyd. This is a creepy book, the whole thing gives me the willies, and I love it. I was a big fan of Delano's **Hellblazer** and I am glad to see him back at the helm, especially with the incredible Lloyd handling the art chores. Delano shows us an even seamier side of Constantine than was before believed possible. As a side note for fans of the drunken magic limey, the current series written by Paul Jenkins and drawn by Sean Phillips, is really coming along nicely, it's gotten past the shock of Garth Ennis leaving and is making its own stride.

—Joseph P. Rybandt

Are They Still Good?

A Quick Survey of Current Titles We've Recently Reviewed

Astro City • Image
Kurt Busiek re-writes comics history in style.

The Batman & Robin Adventures • DC
Almost overwhelmingly cool.

Captain America • Marvel
Two words: *still* incredible.

Dark Horse Presents • Dark Horse
The post-#100 **DHP** continues to shine.

Hilly Rose • Astro Comics
If you like **Bone** or **Madman**, check this book out!

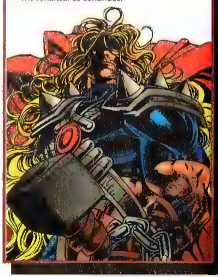
Mars Attacks • Topps
How many times do we have to tell you? Buy this book.

Mickey Spillane's Mike Danger • TeknoComix
It's great! Two-fisted action in the near-flung future

Preacher • DC Vertigo
The over-the-top blood 'n' guts you've come to love

Starman • DC
See "**Mars Attacks**."

Thor • Marvel
The renaissance continues!



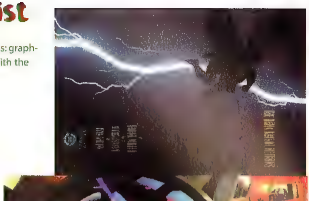
Christmas Shopping List

I'm just about Christmas time again, so here's a suggestion for gifts: graphic novels...because there's no better way to say "I love you" than with the gift of comics.

Batman: The Dark Knight Returns

DC
by Frank Miller
with Klaus Jansen & Lynn Varley

Quite simply, this is the best comic book you could give an existing fan to get them back into comics. The fact that it's been out for almost a decade (yikes!) hasn't done jack to diminish the greatness of this book, but there are still folks out there who haven't read it. You must convert them! And get a copy for yourself while you're at it. You'll thank me later.



Marvels

Marvel
by Kurt Busiek & Alex Ross

You wanna feel like the first time you discovered **The Avengers** or **The X-Men**? You wanna read the best "What if...?" story ever? Kurt Busiek wrote and Alex Ross illustrated this epic-scale tale of Marvel's greatest heroes, told from the view point of a newsphotographer. The photo-realistic style of art has never been better utilized in comics. A great gift for almost any comics fan.



Sin City

Dark Horse
by Frank Miller

Okay, it's that Miller guy again. Different angle this time: give this one to your friends who think comics are for kids. Just about anyone into mystery stories—particularly fans of Mickey Spillane's hard boiled detective fiction—will find this riveting exploration of black and white action to be one of their favorite reads ever. If giving this as a gift, start off with the phrase, "Hey, if you like Tarantino..."



Strangers in Paradise

Abstract Studios
by Terry Moore

People, fights, relationships, desperation, desire, despair, hope...and no spandex. In a comic book? One of the most interesting, thought-provoking stories ever to grace the printed page, Terry Moore's **Strangers in Paradise** is an insightful, stylized breath of fresh air. It's a sure one-read-and-you're-hooked sort of book. The trade paperback reprints the original Antarctic Press mini-series for one low price (**SIP** #1 is tres rare and tres pricey). A fantastic gift for your comics-aren't-cool friends. It'll shut 'em up. And they'll thank you



Watchmen

DC
by Alan Moore & Dave Gibbons

What if there were super-powered beings, wouldn't they try to change things? Wouldn't they eventually try to take over? Who could stop them? Fantastic characters in world-shaping situations against a background of the real world gone crazy. All this and more, on the next *60 Minutes*... No. All this and more in this incredible trade paperback. Another great idea for the comics-are-for-kids crowd.



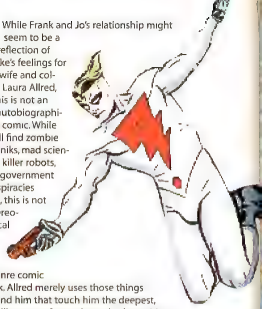
Groovy Ginghy And Mad



Okay, let's say you've died in a horrible car crash. You leave your body and make tracks toward the hereafter, only, just as you're grasping for the light and have cosmic consciousness in your reach, you're jerked back to life and back to your own body. Now, your body is not exactly in the same shape that you left it in. Your skin is kind of grayish-green, your hair has gone dead gray, and you find that your pieces have been put back together in a manner not unlike that of Frankenstein's creature. You have no real memories of your previous life, you discover that you now have psychic powers that you can't control, and the freaky mad scientist who brought you back to life has now stuck you with the name Frank Einstein. Life would pretty much suck, right? Wrong! Now your life's just begun, that is if you're the title character of the coolest comic book in the universe... **Madman Comics**!

Madman Comics follows the adventures of Frank Einstein (Madman), his girlfriend Jo Lombard, mildly disturbed scientist Dr. Gillespie Flem, helping hands Warren and Marie (actual floating Mickey Mouse hands), Frank's robotic alter ego Astroman, and dozens of other unique and quirky characters. Madman's territory is a world of mixed pop icons, bright colors, and a never ending sense of fun. Creator Mike Allred came on the scene first back around the late 1980's, and in a relatively short period of time he has gone on to prove himself as the vanguard of the next generation of cartoonists who will push the comic book medium into the twenty-first century and out of it's childhood into adolescence. An adolescence as full of jittery excitement and mystery of what might be to come as our own adolescence's were.

Mike seems to reach deep into his psyche to pull out his inspirations for **Madman**. While on the surface, Madman does wear a costume and fight weird villains, this is not a superhero comic.



While Frank and Jo's relationship might seem to be a reflection of Mike's feelings for his wife and colorist Laura Allred, this is not an autobiographical comic. While you'll find zombie beatniks, mad scientists, killer robots, and government conspiracies here, this is not a stereotypical B-genre comic book. Allred merely uses those things around him that touch him the deepest, and, like most of us real people, those things do not always make sense or seem to go together. What's different here is that Mike Allred manages to put all this mish-mosh together in a manner that makes some kind of quirky sense. **Madman Comics** is one of those kind of things that once you become exposed to it, you're addicted for life. So go, buy the book, read it, and then stand up and join me in saying loud and proud: "I'm A Madman Junkie, And It's Ginchy!!"

LATE BREAKING NEWS

I've just been handed a bulletin, it states that Mike Allred will be collaborating with **Batman Adventures: Mad Love** artist Bruce Timm for a full-color **Astroman** special to be published by Dark Horse Comics. Mike, as you perceptive **FAN** readers have read previously, has also signed a production deal with Universal Pictures to make a film version of Madman, for which Mike has already written a first-draft screenplay.

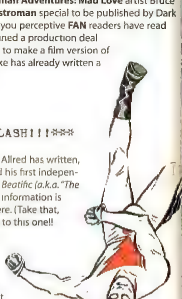
***MAJOR

or

MINOR NEWS FLASH!!!***

(you make the call)

Madman creator Mike Allred has written, produced, and directed his first independent feature film titled *Beatific (a.k.a. "The Twelfth Man")*. As more information is known, you'll hear it here. (Take that, Andy Mangels! Beat ya to this one!! Hee hee!)



Darn, I didn't say anything in this column to offend anyone. Oh well, there's always next month!!!

- Nick Wyche

nick's picks

Marvel & DC Present: The Uncanny X-Men and The New Teen Titans

Marvel/DC
Cover Date: 1982
Writers: Chris Claremont
Artists: Walter Simonson and Terry Austin
Current Guide Price: $10.00



With all the hub-bub goin' around about the big DC/Marvel crossover, we thought it might be fun, for a moment, to reflect upon this little 13 year old gem. Take Marvel's popular team of mutant youngsters, mix in DC's popular-at-the-time team of superheroes, mix 2 parts Darkseid, 1 part Dark Phoenix, season with Deathstroke the Terminator, shake and you've got a recipe for one helluva comic. Not only do the two teams not clash over a case of mistaken identity (although Claremont tricks the reader into thinking that the story is going in that direction), the other thing that sets this crossover apart from others is that no attempt is made to separate universes. These characters all live on the same Earth in the same dimension. The notion of all our heroes living together, undivided by copyright walls, seems to promise that more of these crossovers, like the big one coming up, could happen more frequently. Imagine reading the newest issue of **Impulse**: while little Bart is running about trying to avoid classes, he stumbles over the incredible Hulk who lectures "Don't be a fool, stay in school! Or Hulk smash!" Or in the pages of the **Avengers** having Quicksilver and Starman complaining about their fathers over drinks. Starman says, "My old man just doesn't get me. He wants me to be some spandex wearing hero-boy." To which, Quicksilver responds, "Oh yeah? Well my pop tried to destroy the Earth again last week. It's really embarrassing when he pulls that 'I am Magneto and you will bow before me' crap." Of course this will never happen, but teasing yourself with the possibility that the Spider-Man might mistakenly chase the latest Goblin incarnation into Gotham, only for both of them to get royally trounced by Batman, is just fun. This book is a great warm-up for what is to come: Kitty Pryde flirting with Changeling, Wolverine spooking Raven, Starfire planting a wet one on Colossus, and Robin, the Boy-Wonder, showing as much tactical know-how as Storm (the X-Men team leader). From what we've come to expect from major league crossovers, this book is definitely an anti-crossover crossover. It's fun, exciting, and with a little luck, it might be used as a model for the upcoming, long-awaited **DC Versus Marvel/Marvel Versus DC** blockbuster.



Skull & Bones #1-3

DC
Cover Date: 1992
Written & Illustrated by Ed Hannigan
Current Guide Price: $5.00 (each)

Long known as a cover designer for DC, Ed Hannigan is one of the most overlooked talents in the business. Arriving with little fanfare amongst a flood of other material, his **Skull & Bones** mini-series was equally overlooked. Wrapped in the recent real-world history of the failed Soviet Coup, **Skull & Bones** is a tale of a thoroughly disillusioned Soviet fighting man who takes on the overwhelming corruption of the system. Andrian Linov takes his skills and experiences from the war in Afghanistan and becomes a very big thorn in the side of the KGB. What's different between this book and the many man-against-the-system titles issued in the last few years? Although the main character dresses in a costume with a Skull and Bones on it, there's a heavy dose of realism in this series. Much of it comes from the portrayal of political dissidents in the old Soviet Union and the fairly realistic interpretation the advanced military training given to certain Soviet troops such as Spetsnaz commandos. Andrian doesn't do too much beyond what one imagines a real man could do. If you love good, thought provoking stories, this mini-series is a joy.

FAN 15

*Well as you can tell, we're still ironing out the bugs here at **FAN**. Our past couple of FAN Fifteen gimmicks didn't work out quite as well as we had planned. The 3-D didn't work, and the Smell-O-Vision failed miserably. But have no fear, this time we got it. **FAN** proudly presents the FAN Fifteen in Stereo (where available).*



#1

Shi #1

Hey, guess what? This is still a really hot book! Billy Tucci and his sword wielding babe still reign supreme on this here list.



#2

Lady Death II #4 (the Lady Demon variant) Variant! The name kind of says it all, doesn't it? This issue put the mysterious Lady Demon on the cover and placed her squarely into our hearts. She's just so gosh-darn cuddly and cute!



#3

X-Files #1

This book is making a break for the top of the list. In the upcoming months it looks like a big brawl might break out between Scully, Mulder, Shi, Lady Death, and the rest. Stay tuned!



#4

Shi #5 (Silvestri Variant)

Billy and Marc, what a team. This whole Variant thing is gonna be BIG! HUGE! LARGER THAN LIFE!



#5

Lady Death II #1

The big, busty, bad, bodacious, buxomy (it means the same as busty), bouncy, mistress of death is making a break for the top of the list as well. Our money's on her, she's a bad mother.



#6

Gen 13 #1 (variants)

Slip slidin' their way down the list. These kids may soon be off the list, but they'll always have a special place in our hearts. Take it easy kids



#7

Lady Death #1

Chromium! Great name for an ass-kickin', name-takin', hard-rockin', metal band. Lady Death looks like she would dig Heavy Metal as much as comic book fans dig her. She's hot, hot, hot!



#8

Gen 13 #2 (mini)
The original capers of the spunky, quasi-mutants, are heading south for the winter. They're still pricey, but the demand has hit the brakes.



#9

Gen 13 #1 (mini)
Going, going, going, but not quite gone. They could take advantage of all the confusion at the top of the list and make a break for it. They're young and they could pull it off.



#10

Ash #1
Jimmy and Joey and Ash are hanging out towards th's end of the list. It's nice and calm down here, easy on the nerves.



#11

X-Man #1
The mutant kid with the thing in his hair is fast becoming just a pleasant memory. Maybe when they start to answer 20 years worth of questions, Nate can come back out and play.

#12

Preacher #1
Still casting the "evil eye" over the rest of the list. This book is kind of a stand-out, no babes, no swords, no vari ants. Just a decent read with decent art, and a lot of demand for both





#13

Poison Elves #1
Not all independent bad girls with sword Some, are elves wit swords. The sword thing must be pretty import nt



#14

Avengelyne #1 (photo cover)
Now she's teaming up with Glory, and both of those ladies are looking fine! The great thing about Avengelyne is that she's a real person and a cool comic book character. Heaven on Earth!



#15

Starman #1
Still hanging on at the bottom of the list. Even if this book drops off the list, people are still pick ing up the series for James Robinson's great stories and Tony Harris cool art



Flash #92 (DC Comics)
Impulse #1 (DC Comics)

If you ever have to ask yourself "Where have all of the fun superhero comics gone," then you're obviously not reading anything by Mark Waid. This guy has a great take on superheroes, he makes them believable and, more importantly, he puts the fun back into the genre (it fits if you force it). What he brought to us via **Flash** #92 is the newest kid to run around really fast without the use of illicit drugs or caffeine... Impulse! However, the pages of **Flash** were not strong enough to contain the useful enthusiasm of young Bart Allen, so DC did the decent thing and gave him his own book. With wonderful storytelling and the equally matched art, **Impulse** shows all the promise of catching on in an even bigger way!

Forecast

The Fury of Firestorm #24
(DC Comics)

We here at **FAN** have a trusted network of advisors who supply us with monthly comic and pricing information. One of those advisors, as well as an occasional writer for **FAN**, is Shawn Spurlock. Now, you may be thinking, "What the Hell does this have to do with anything?" Well, sit back and enjoy, cause we're gonna tell you. It was the charming Mr. Spurlock who suggested that due to his recent involvement in this whole **Underworld** thingy, the first appearance of the Blue Devil might be worth checking into. Bravo, Mr. Spurlock, bravo. As you can see, we agree with this very valid point and we also believe in giving credit where it's due (something to do with a frog on an episode of *Gilligan's Island*, but it really doesn't make much sense). This issue contains the very first appearance of the Blue Devil. It was offered as a special insert to the issue, and it's pretty cool. This insert served as an introduction to the fairly short-lived Blue Devil series. So, what this all means is that if the current Blue Devil becomes a major player in the DC universe, this may be a book you'll want to check out. Go on, it ain't gonna kill you!



WHAT'S HOT & WHAT'S NOT

a look at what's hot and what's not in the comics market

KEVIN EARY
TOP NOTCH COMICS
DAVID ROCK TPH #2290
FAIRFIELD, CT 06430
TEL. (203)366-0119
FAX (203) 368-3122

HOT — WE HAVE A WIF-E

Nowadays there seems to be more comic collectors concerned with acquiring their books in VF or better condition with emphasis on near mint/mint. These collectors have realized that not only does it pay to collect the *Key* issues themselves, but it is these same key issues in high grade that are in the greatest demand. Case in point: A lot of collectors and dealers have finally realized that *X-Men* #1 in VF/NM will sell for between $8,000- $10,000 due to the extreme difficulty in finding this book in this high grade consist on in today's marketplace. There are a lot of folks out there right now looking for this book in this high a grade.

HOT — SPOT

Premium ring sales have been brisk this month. Sales include a sterling silver **Spawn** ring ($150.00) a sterling silver **Spider-Man** ring ($100.00) and a limited edition sterling silver **Shadow** movie ring ($150.00).

Better yet, we also acquired a small group of rings this month. This small collection includes **Mr. Softee** plastic ring, **Tom Corbett Space Cadet** face ring, **Ranger Rick** enamel ring, **Tom Mix** working wristle ring, **Straight Arrow** "arrow" ring and some miscellaneous flicker rings from the 50s and 60s.

The overall quality and condition of these rings is excellent. As I've mentioned in this column before, finding premium rings is more difficult than finding comics.

HOT — SPOT

There are two words driving the new and old toy markets today.... *Star Wars*! Demand for the original kid (1977-1985) Kenner figures still on the card has been growing by leaps and bounds as more fans eagerly anticipate the next wave of *Star Wars* films. Most folks who collect these figures assume that they have a choice of either spend my money buying these figures now or spending a lot more money to buy them in the future. The key pieces that collectors have focused on are **Han Solo**, **Luke Skywalker**, and **Princess Leia** on the card from any of the three movies. But if these old toys weren't enough to hurt your budget, Kenner's new **Power of the Force** *Star Wars* toys will drain your wallet faster then you can choke a Hutt. There are only two complaints I've received about these new toys. 1) The **Luke Skywalker** figure is too darn muscular. He's a teen-aged farm boy, not an "Ah-Nold" look alike! 2) They can't find enough of them. Hottest figures so far are the **Princess Leia**, **C-3PO**, and **Darth Vader**. I think the **Stormtrooper** figures may also be sleeper of this assortment.

HOT — COMICS

One of our best selling books this month was the eagerly awaited **Spider-Man and Batman** crossover. However, I have never before received so much negative feedback from customers on such a successful comic.

To tell the comic may be titled **Spider-Man and Batman**, but the story reads like it should've been called "Carnage and Joker." Spidey and The Bat interact for ten pages of a forty-six page story. A lot of fans were expecting a little more.

The story there is Batman taking down Carnage, the nastiest kid on the Marvel Universe, with one punch and three punches Wasn't this the super villain half of the Marvel heroes couldn't defeat in Maximum Carnage? I guess we know which company has Real Men Type Heroes (DC) and which has quiche eaters (Marvel). One fan told me that after reading the comic, he felt he had paid $.95 for an embossed cover.

Other than this major crossover disappointment, not much has changed. Overall, it is still chasing comics with strong stories. **Jaguar God**, **Animal Mystic**, **Cry for Dawn**, and **Preacher** are perfect examples. Other highly demanded titles include **Starman**, **Dawn**, **Shi**, **Gen 13**, and **Astro City**.

VARIANTS AND SPECIAL EDITIONS

Almost everyone who wanted these comics seems to have purchased them already so all are showing a little. Remember, supply and demand are constantly changing forces.

WHATEVER HAPPENED TO...?

Lady Rawhide and **X-Files**. Earlier this year I couldn't keep these two in stock. Now, no one cares about them. Did leaps drop the ball on this one? Probably. Poorly handled editorial and marketing campaigns seem to have burned these books. It's really a too little, too late scenario. You've got to give the fans what they want, when they want it. **X-Files** could make a comeback because of the 60 minute commercial for the comic they run every Friday night on Fox.

GUY BUDZIAK
COMIX CRISIS
TRAPPER'S ALLEY
508 MONROE
DETROIT, MI 48226
TEL (313)964-4450

Well, from where we sit these days, it appears that the market is slowly on the mend. This is good news, since slowness implies normalcy, as opposed to those hyper spectacularly fueled surges of the not-too-distant past, he more feast, but certainly not famine either. So without further ado, let's give things a closer look.

MARVEL

Among the X-titles, **X-Man** is the most noteworthy, with back issues increasing in both demand and value. Within the X Universe, most of the attention is on this title and character. Readers of Wolverine's book are also more focused than usual, intrigued with the whole dilemma of his lost adamantium, wh ch is causing him to behave in a more bestial manner than usual (as if that were possible). But the main seller among X books continues to be their flagship title, **X-Men**.

As for the Spider books, customers just aren't buying the whole Scarlet Spider concept figuratively and literally. Nor are they happy that long-standing characters are being phased out while new ones are being introduced. Readers were especially up in arms over the cover of **Scarlet Spider** #2, which shows Parker in costume brandishing an Uzi. Many long time readers/customers were outright offended by the image, since it contradicts everything the character has always stood for. **Spider-Man: The Final Adventure** #1 has outsold all the **Scarlet Spider** titles because it features the Parker readers have all come to know and love (even if he is a bit of a wuss).

Of the Marvel Edge titles, Peter David's **Hulk** is easily the biggest seller. The recent "Ghosts of the Future" storyline is tied in to the successful **Future Imperfect** saga of not too long ago. **Daredevil** is also selling in a big way. The J.M. Demattes/Ron Wagner creative team has taken the character in a darker, yet more compelling direction. The **Punisher** is also selling well (I know that he's in charge of the Mob (!). **Typhoid** is also worth mention ng for those who read the Vertigo books. Ann Nocenti and artist John Van Fleet (**Shadows Fall**) are the creative forces behind this one.

Among the Marvel Heroes titles, it's Deodato's **Thor** that's flying out the door, with Warren Ellis sent ng. The demand far outstrips supply for the title, ah ch for a book you couldn't give away not long ago. Next in line is **Captain America**, with Mark Waid providing a much needed (and

much welcomed make over for this hero (less apple pie, more realism) has fueled renewed interest in this time-honored if sometimes stodgy character. **Avengers: The Crossing** is also doing well, with the aforementioned Mike Deodato redesigning all the old characters. It's rumored that soon *Iron Man* will be revealed as a turncoat, which has brought about an increase in reader interest and sales for his title.

Under the Marvel Cosmic category, the return of Reed Richards, as well as the reappearance of their arch-nemesis Doom, has renewed interest in the long suffering **Fantastic Four**.

Ultraverse books are selling well across the board these days. **The All New Exiles** "Black September" issue, where they're led by X-Men's Juggernaut, is extremely hard-to-find right now, and is nowhere to be found here in the Detroit area. **The Exiles** title is indeed their best-seller at this point, with **UltraForce** running a respectable second. Next in line is **Prime**, and in fact all the Ultraverse titles have undergone an increase in sales to some degree.

IMAGE

Spawn, new and back issues, are our best-selling Image books by far. **WildC.A.T.S** sales have slowed, what with the original team presently lost in space. **Gen13**'s back issues are now most in demand, what with the wait for their newest issue still ongoing. Deodato's **Glory** is enough of a sales success to where it's now an ongoing title. **Cyberforce**'s hot tomato, Cyblade, in her team-up with William Tucci's Shi, has become the best-selling Bad Girl(s) book to date, with more than 300 copies sold through the store alone. And **WetWorks** still sells in huge number (150 copies per issue over the course of time).

MAXIMUM PRESS

Warchild, the cyberspace barbarian book, is one of two best-sellers for this outfit, the other being **Avengelyne**.

DC COMICS

The current Underworld Unleashed storyline is helping to boost sales on some of DC's lesser titles (**Robin 95** and **New Titans**, for instance). **Superman**'s numbers are back to being woefully low again (we usually sell around 15 of the 25 copies ordered). As for **Batman**, its books are selling extremely well, especially those that tie in with Underworld Unleashed. Batman's Halloween Special for this year (**Ghosts**) was a total sell-out. There are many who look forward to Jeph Loeb/Tim Sales' yearly contribution to the Halloween season. And those peripheral Batman-related titles (**Robin**, **Catwoman**, **Azrael**) are also enjoying moderately healthy sales at present. Harris and Robinson's **Starman** is an undeniable success, we can't even keep back issues in the store. What's neat about this book is that it appeals to a broad and diverse cross-section of our clientele. The **Nightwing** limited series (THE original Robin, THE leading Titan) has been well-received. We usually order 45 copies, and sell them ALL out. All of our initial orders for **Vigilante** #1 and 2 are gone. John Byrne's **Wonder Woman** is being snatched up. All those Byrne-ophiles have been gravitating heavily to this book.

DARK HORSE

The Star Wars titles (**Dark Empire 2**, the **Sith War** stories) are the bread-and-butter books for Dark Horse these days. **Dark Horse Presents** #101 and #102 contain Berni Wrighton's prequel work on the upcoming **Aliens/Batman** crossover. Both sold out, which means more since **DHP** rarely sells that well. **Ghost** still enjoys healthy sales despite the fact that Adam Hughes no longer does the interior art. With a movie in the works, **Barb Wire**'s sales were bound to pick up. On the other hand, sales for **X** are dead. A once promising character appears to have bitten the dust, due to vague and directionless storytelling. It seems Dark Horse hasn't done the best job in the world in pushing this title enough to see it succeed. **Madman**'s sales have also dropped to the point where it's near-dead. The college crowd seems to have abandoned this one, for reasons that aren't altogether clear.

TOPPS

Sales on the **X-Files** have leveled off to where we now have a fixed and consistent readership buying the book. Who buys them? Everybody. Unlike say the *Star Trek* books, which appeal almost exclusively to Trekkies, **X-Files** appeal to a much broader segment of our clientele. Fans of Tim Burton's work have shown an interest in the recent **Mars Attacks** series, the movie of which he's slated to direct. **Lady Rawhide** has cooled, yet still sells in decent numbers. And the **Barbie Twins** calendar: we had 40 copies, and sold them all. The comic has also done well, for obvious reasons (nudge, nudge, wink, wink, know what I mean?).

INDEPENDENTS

Viz Comics: **Guyver**, **Dirty Pair**, **Ranma 1/2**, and **Vampire Miyu** are the manga reader favorites, and all do well in our store. Verotik: No holds barred, anything goes in these books. This stuff is white-hot, and becoming very pricey. Definitely not for everyone and definitely not for kids. Names like Danzig, Bisley, Collins, Frazetta, and (Grant) Morrison have helped to put this one squarely on the map. Without a doubt, the hottest independent out there right now. Crusade: Their second half of the **Shi/Cyblade** crossover was a total sellout, 100 copies gone. There's also a great deal of fan anticipation for the **Tomoe** mini-series which is due out soon. Chaos!: Lots of demand for **Lady Death** back issues, and the numbers on **Evil Ernie** are cool to moderate at this point. Harris: **Vampirella** still sells well, both Classic and new, and we easily get a premium for the variants sold. Antarctic Press: **Warrior Nun Areala** is their claim to fame, and **Shotgun Mary** (first seen in Areala's 1st series) has a debut due soon that is highly anticipated by readers. These titles are manga/bad girl/horror hybrids, and thus possess broad appeal. Sirius: Linsner's **Dawn** books are the cheesecake comics of the moment, along with **Animal Mystic**, and **Poison Elves**.

That about tells it for this time around, except to say that comic-related merchandise (videos, t-shirts, posters, trading and gaming cards) account for a large part of incoming revenue for our store. Next time we'll provide a more extensive report with info on that aspect of our retail business. Until then, have fun.

LEE'S COMICS
LEE HESTER
MARK CRANE
3783 EL CAMINO REAL
PALO ALTO, CA 94306
TEL. (415)493-3957
FAX (415) 493-1030

Here is another various report about the rigors of retailing. As everyone is aware, Fall is one of the two traditionally slow periods of comics sales. Sales have gone down on merchandising, but here at Lee's Comics, comic books themselves have remained steady. Take a look at the following and see if you agree!

ANTARCTIC PRESS

The newest hit from Antarctic Press is **Vampire Miyu** by Narumi Kakinouchi. The sales were not quite as good as **Warrior Nun Areala** but still respectable. I ordered 50 copies and sold 35 the first week. I think the art is better than **Warrior Nun**, but I attribute the lesser sales to the fact that this is not a "bad girl" book.

ACCLAIM

Acclaim may be on its last legs. **X-O Manowar** has dropped down to 20 copies. All of the other titles are down to 10 copies. All **Magic** titles are at 8 copies.

ARCHIE

The "House of Riverdale" 3-part storyline was a big success! I doubled our orders and sold out within the month. I believe that crossovers for Archie titles are a good idea. They increase national awareness which gets new customers in our stores and the concept of "crossovers" with Archie Comics seems novel and fun whereas with Marvel, DC, etc. the concept is overused. The gimmick of connecting all three covers vertically also gave this storyline a "fun" feeling. Archie Comics has had great success with all of their recent promotions: **Archie Vs. Punisher**, **Love Showdown** and now, **House of Riverdale**. Keep it up, Archie Comics! But please, no alternate covers!

CHAOS! COMICS

The **Lady Death In Lingerie** comic did not do as well as the rest of the series. We ordered 100 copies and sold 60. The "leather" edition sold for $30.00 and looked very good! **Evil Ernie** is not as good a seller as **Lady Death** but has slowly risen in orders. When it first came out, our orders were about 15 copies for both of our stores. Now, we are at 40 copies company wide. **Evil Ernie Vs. the Super-Heroes** and **Evil Ernie: Straight To Hell** both did well. Chaos! Comics has carved a niche for now. I suggest that they create a more general type of horror comic to fill the void that Pacific Comics left with the cancellation of **Twisted Tales**. It would be refreshing to have new horror stories in the comics medium instead of having to rely almost solely on EC reprints.

DARK HORSE

I know I am being redundant, but the *Star Wars* titles sell the best in our stores. Last month I complained about the art in these titles, but **Star Wars: Heir to the Empire** shut me right up! Olivier Vatine and Fred Blanchard have created a very interesting style. The art did not fit what is presently being called hot, but the impression left on the reader recreates the mood that I got after reading the **Heir to the Empire** trilogy in novel form. The other *Star Wars* title that I have to praise is **Star Wars: Empire's End**. Jim Baikie's art is decent and Tom Veitch's writing is excellent. Both titles capture the essence of *Star Wars*. As for the other titles in the Dark Horse line: **Dark Horse Presents** has lately been selling out because of the latest Aliens story. I ordered less than I should have and ended up having to reorder to keep up with demand. The Predator run at the **Dark Horse Heroes** line did not help. This surprises me since Predator stories have sold well in the past. **Ghost** and **Ghost in the Shell** are big hits. I would like to see continued publications of these two titles.

DC

Underworld Unleashed is still a mild seller. Too many crossovers in the mainstream titles. It's really confusing having this storyline intersect with the "Trial of Superman" story which has also sparked interest in Superman again. It ruins the fun of the continuity in the story. Batman titles have been dropping slightly but maintain a 60 copy level. The thrill of the new **Green Lantern** has almost died. My order has changed from 60 copies to 35 copies. I have yet to see the **Green Lantern/Silver Surfer** special, so this information may change. As for Vertigo, the best sellers are **Sandman** (still), **Preacher**, and **Goddess**. The newest hit is **The Horrorist**, selling at 40 copies which cost $5.95 each!

FANTAGRAPHICS

Shameless plug dept: Check out **Big Mouth** #5 by Pat Moriarity. On page 20 you will find Lee's very own Rules Of Thumb. You will not believe how you were able to live your life without these pearls of wisdom! Besides, it's a funny read.

GREEN MAN PRESS

Charles Vess' stab at self-publishing. I ordered 175 copies and sold 75 the first week. The art is

beautiful and Neil Gaiman scripting one of the stories does not hurt! This is the type of book that will have legs and I congratulate Mr. Vess on his first book!!

IMAGE

The biggest hit for Image this month is **Witchblade** #1. 100 copies were sold the first week. The second hit Image had was **Velocity** #1. I thought that consumers would have had enough of female-lead books. I under-ordered at 40 copies and was lucky enough to reorder. **Zealot** #1 and 2 have both done well. Image has the "bad girl" comic down to a science. The only poor seller this month was **WildStorm's Chamber of Horrors**. I ordered 50 copies and sold 15. All in all a good month for Image.

MARVEL

We really did not have a lot to write about this month. The X-titles have slowed somewhat but are still top sellers. The Spider-Man titles have dropped like a rock. Customers are unhappy with the way the stories have been going. **Captain America** and **Thor** are still blazing hot. The "Avengers: The Crossing" storyline has been a good seller. **Over the Edge and Under a Buck** was a flop in our stores. In fact, the only "buck book" that has been successful for us is **The Untold Tales of Spider-Man**. I had high hopes for **Marvel Riot** and had them dashed to the ground. I ordered 40 copies and sold 10. **Hilary Barta** usually sells, but maybe consumers are tired of humor books.

CAPTAIN UNDERGROUND COMICS

I ordered 6 copies of **Aetus the Eagle** #2 to see what it looked like and was pleasantly surprised. The art is good. I like black and white comics and found this to be a different style. Look it up and check it out.

VIZ COMICS

The only comment I have for Viz this month is about **Riot** #1. I ordered 50 copies and sold 30. I thought that this would be a bigger hit, but **Ranma 1/2** took awhile to catch on, so that may be the case with **Riot**.

GOLDEN AGE COMICS

As usual, we cannot get enough Golden Age comics. Here is a list of stuff we managed to acquire and sell: **Joe Palooka** #5 in Good for $16.50, **Police Comics** #57 in Good for $34. Lastly, we sold a **Strange Adventures** #1 in Good for $250.

SILVER AGE COMICS

Here is a list of some of the Silver Age titles we sold in October: **X-Men** #58 in Fine for $20; **Adventure Comics** #275 in Good for $19; **Three Stooges** #15 in VF for $30; **Uncle Scrooge** #58 in VG for $20; **Four Color** #308 in Good for $25 and **Four Color** #422 in Good for $23; **Strange Tales** #110 in Fair for $41; **Silver Surfer** #4 in VG for $120; **Showcase** #42 in Good for $32; **World's Finest** #7 in Good for $140, and **Tales of Suspense** #63 for $11.

The biggest topic in our store right now is the **Marvel Versus DC** crossover. Both customers and employees alike are arguing over who will win. Here is my vote on the five "main events": Hulk will pound Superman, Spider-Man will trash Superboy, Lobo will shred Wolverine, Wonder Woman will hang Storm out to dry, and Captain America will clip Batman's wings. This is my opinion, what's yours?

BRIAN SPURLOCK
GRAHAM CRACKERS
... CHICAGO AVE.
... VILLE, ILLINOIS 60540
... (708) 355-4310
... (708) 778-0580

No, Mr. Spurlock has not jumped ship. More Fun Comics is no more! The chain of stores in the suburban Chicago area has been absorbed by Jamie Graham and his retail empire of Graham Crackers. Just thought you might like to know. —ed.

There seems to be some genuine enthusiasm among collectors when it comes to the upcoming Marvel/DC sha-bang. Does anyone else picture Mickey Rooney and Judy Garland sewing together some old curtains and putting on a show in the big barn? Come to think of it, they seemed kind of desperate in the movie too...

MARVEL

The sales of the recent **Spider-Man** related books are particularly dismal. **Web of the Scarlet Spider** #1 was the only bright spot in the group, undoubtedly due to its ongoing status. Of course, at this point, any new Spider-title looks like yet another straw poised to break the fan's wallet. Some advice for the House of Proliferation: when a curious potential customer asks me to explain what's currently happening in the Spider-titles, and I have to use flow charts, flash cards, overhead projections, and other sundry audio/visual aids... IT'S NOT A GOOD THING!

Sadly, the **Untold Tales of Spider-Man** may become a casualty of the current backlash against Marvel's expansionist policy. It's sad because one issue of **Untold** is vastly more entertaining than ten issues of the **New Scarlet Symbiotic Warriors of the Final Lost Parker Years**.

The current **Hulk** storyline, concerning the return of the Maestro, seems to be attracting new readers. The rest of the Marvel Edge titles, however, are experiencing flat sales. On a related note, the recent **Punisher** relaunch has been as successful as New Coke. The only real difference between the two is that Coke was popular before the big change.

The sales of **Avengers** and related titles have begun to pick up as expected. "The Crossing" storyline has taken a while to develop, but it looks like it might turn out to be worth the wait.

X-Men sales have stopped dropping and seem to have leveled out. Perhaps the upcoming focus on some old-fashioned villains might lift sales back to previous heights. It seems like a lot of people are longing for those bygone, pre-apocalyptic stories, when you could remember the names of the characters. Some fans actually miss those thrilling days of yesteryear when they got excited about a small group of fresh characters.

You know—kind of like **Gen13**.

DC

DC. **Preacher** #1 is a solid $10 book. **Starman** #1 is currently $7 and climbing. You've been repeatedly warned. Don't make me drive out there. In some rare cases like these, rapidly escalating prices indicate quality. **Starman** fans take note: **Showcase '95** #12 has a really good Shade story in it. You might have missed it what with Supergirl on the cover and all.

Superman and **Batman** sales always remain fairly consistent. The exception to this general rule has to be **Batman and Robin Adventures**. It's not only the best selling Bat-title, it's one of our best selling DC titles in general.

Wonder Woman sales have slowed down quite a bit. In some cases, rapidly falling sales may indicate a general public perception that a creator might not be putting forth his finest effort.

The **Underworld Unleashed** specials are being well received, but the crossover itself doesn't seem to be boosting the sales of any regular titles. Perhaps after the "Death of Robin," the "Death of Superman," and the "Breaking of the Bat," the only new crisis the DC Universe might face is ennui.

IMAGE

Soon the Image empire may be so large that the sun might never set upon it. Mostly because you need a horizon for the sun to drop beneath and having a horizon would mean acknowledging perspective and the next thing you know, these guys would have to draw feet or something.

Actually, Image seems to be slowly turning into the kind of company that could eventually topple Marvel. With quality books like **Astro City** (the next **Starman**-esque breakout book) they continue to diversify.

Spawn continues to be our best selling book, regardless of ridiculous claims that it is an innately evil force of malevolence that exists to swallow children's souls. Perhaps it should carry a mature readers-like label that won't let anyone buy a copy if they have a mother who is bored, closed-minded, and looking to start a crusade against evil things made of paper.

Apparently nobody's told the secret decency police about a lesbian in **Gen13**, because that title continues to be our second best seller.

The weakest group of books Image has to offer tends to be those from Extreme Studios. Maximum Press, an Extreme spin-off (that is, after all, what they do best) is a bit more successful. They've scored solid hits with both **Battlestar Galactica** and the still strong **Avengelyne**.

TOPPS

Mars Attacks continues to quietly pick up new fans, as well it should. Jump on this bandwagon before the upcoming Tim Burton film. Come for the investment, stay for the fun!

Equally worthy of mention, although not a comic, **Star Wars Galaxy Magazine** is a spectacular seller. Sales of this quarterly title equal those of the **X-Files** comic.

INDEPENDENTS

Comics are a form of entertainment that's meant to be read (hence the term, comic BOOK) and not hoarded away like multicolored savings bonds. Having gotten that valuable disclaimer out of the way, we can acknowledge the fact that, immediately following these market reports, there's a price guide. That alone is verification of the ugly rumor that some poor, misguided souls may very well look upon comic collecting as some sort of wood pulp pension plan.

Of course, there are some titles that appeal to both schools of thought—reading and investing. Quite frequently these titles tend to be of the independent variety.

For instance, **X-Men Alpha** seems like an easy, no brainer call, but the print run of that issue alone is probably higher than the combined print run for the first four issues of **Poison Elves** (from Sirius). More importantly, five years from now, **Alpha** will look like nothing more than a minor continuity aberration. **Poison Elves** #1 will probably look damn shiny five years from now because it'll be encased in mylar and sitting on a wall in some comics emporium. **I, Lusiphur** #1 (the real **Poison Elves** #1) won't look as shiny because most of the 3,000 copies will find their way into safety deposit boxes. All this, and a great story too.

Naturally, mistakes can be made. **Teenage Mutant Ninja Turtles** #1 is a good example of an independent that quickly acquired an unsightly price tag. Perhaps you were one of the rabid who paid top dollar for a copy during the feeding frenzy. Perhaps you are sad now. Perhaps if you had stepped back and actually looked at the book, you might have seen only a good parody and an after the fact marketing machine.

Superman #75? A black polyurethane bag and a before-the-fact marketing machine.

Batman #497? Some construction paper and a year long build-up added up to no more than a speedbump in years of continuity.

X-Men Alpha? You can find this at Toys R Us years from now for cover price.

Scarlet Spider? In my perfect world, Ben Reilly is not Spider-Man and Darth Vader does not turn out to be a fat, happy, glowing bald guy.

Comico **Primer** #2? The first appearance of **Grendel**, a character strong enough to survive over ten years and countless writers and artists. True, creator Matt Wagner's skill was much more evident in later projects like **Batman/Grendel**. One might also consider the abysmally low print run

and the lack of any sudden, ridiculous price hike (the farther to fall from).

The lesson here is to take a good look at a title's history before you spend what might be way too much money. Is **X-Man** #1 going to continue to be more expens ve than **Stray Bullets** #1 in the long run? Neither title has been around very long, but I think it's safe to say that **X-Man** has a **New Mutants** smell to it while **Stray Bullets** has a warm, glowy, Cerebusy gonna be around for a while, might even be a book to grow old with, feeling.

Of course, this is purely a matter of opinion and conjecture. If my opinion really counted, *Return of the Jedi* wouldn't have had any foam rubber pigs in it.

HEROES & FANTASIES
6658 INGRAM ROAD
SAN ANTONIO, TX 78216
TEL (210) 522-9063

NEW STUFF

MARVEL

Despite all the bad press from other retailers, and "Marvel Dumping" from other corners, Marvel books continue to be our strongest sellers. The "X Titles" continue to soar, and poorer sellers (such as **Avengers**, **Thor**, and **New Warriors**) have all turned around! All the action in the Spider Man books continues to keep people guessing, and more importantly, keeps them jumping off our shelves. The "Marvelization" of the Ultraverse has boosted sales of those titles ten fold, with **Prime** and the **All-New Exiles** leading the pack. Many Customers tell us that other stores are discontinuing these titles, but we recommend them . . Great reading at a great price ($1.50). We're even hopeful that this new-found interest in the Ultraverse will boost slow sales of pre-Marvel buyout back issues.

DC

Interest in the DC Universe continues to be solid, even though there has been a gradual decline in sales of the Big Two— **Batman** and **Superman**. **Underworld Unleashed** is selling at predictably mediocre levels, but some of the crossover titles have experienced a slight increase in demand. **Wonder Woman** didn't skip a beat when Deodato left and Byrne took over. DC's Paradox Press imprint is holding its own, even the off-size books such as **Green Candles**. Our recommendation: If you're not reading **Starman**, pick it up! You'll be pleasantly surprised.

IMAGE

The plague continues! Image/Extreme/Maximum titles, in general, are in a slump, with sales of each successive issue falling to newer lows! Even **Spawn** sales are down by about 25% over the past five months! Alan Moore is not able to save **WildC.A.T.S** Come Back Jim Lee!!! The main problem is the heavy influx of new titles being done by second-rate creative teams who cannot effectively emulate Lee, Liefeld, or McFarlane. Furthermore, the hype on the crossover **Spawn** books (**Violator vs. Badrock**, **Blood Feud**, etc.) became a let-down when readers saw the poor quality of both writing and artwork. Something needs to change at Image, and I don't think that turning all the men into women is going to do it. On a more positive note, **Gen13** and **StormWatch** sales have been relatively constant; NOTE: They have also maintained a higher level of consistency in the quality of the story-telling.

PICK OF THE BEST

For every Independent title that hits the target, there are ten or more that fail miserably. Chaos! sales are steady, spear-headed by **Lady Death in Lingerie** (our price on the Leather Edition is now up to $75), Tekno Comix and Warp Graphics are performing at constant levels, with little or no change in sales demand for either new or back issues. Demand for Acclaim titles has continued to fall, but two titles, **X-O Manowar** and **Magnus** have stabilized. **Big Guy and Rusty the Boy Robot** was our favorite Dark Horse title of late, and the photo cover on **Vampirella Strikes!** made that our favorite Harris book (A solid really well, too!). **X-Files** continues to bring in new faces, thanks Topps! Other new demand/fan faves include **Strangers in Paradise**, **Dawn**, and (if you haven't read it, try it .) **Stray Bullets**.

OLD STUFF

It's getting to the point where we can begin to look at the early Silver Age (1958 1965) and Golden-Age as a single market. Price levels for these books makes a cal ector wary enough to understand grading, restoration, and true antiquarian value. Furthermore, there are only a few pieces less than 25 years old that warrant continued discussion, and they are those that caused a significant upheaval in the Comic Universe: **Hulk** #181, **X-Men** #94 and **Giant-Size X-Men #1**. In the past month we have handled 5 of these books (1-2, respectively), and ALL sold in less than a day after we picked them up! The "inexpensive" Golden-Age books sell like popcorn! A lot of collectors have finally realized that the investment in truly scarce, older items is far less risky than buying into the hype of some recent "hot" book. Even more eye-opening is the fact that many 30+ year old books can be had for less than some of the recent "special" issues. We're anxiously awaiting the new Golden Age update to see what the rest of the country is saying.. (*what a shameless plug, and we had nothing to do with it*—ed.)

THE FUTURE

Early news coverage of the **Marvel vs. DC** battle has already increased anticipation, and our "regulars" want to stuff the ballot boxes already! We feel this is going to be the biggest event of 1996, only rivaled by the "Death of Superman" (side note..To be honest, we're all voting for the Hulk; sorry Supes)

Look here in **FAN** every month to find out about comic book conventions and other fun events! Do you have an event you'd like us to list? Listings are only $75 per listing per issue. Mail your listing information (no flyers, please) with payment to: Overstreet's FAN Convention Listings; 1966 Greenspring Drive, Suite 405; Timonium, MD 21093. Make checks payable to Gemstone Publishing, Inc.

Raleigh, North Carolina
Dreamcon, Sunday December 10, 10AM - 4PM
The Durham Omni & Durham Convention Center

Special Guests: Mike Wieringo (artist on **Robin, Flash, & Rogue**), Will Caligan, Micheal Graham, Bill Ruth, Randy Green, Rick Ketcham, John Wycough, Chris Walker, & Col Turnbill. Guests always added so call for an updated list. See over 30 tables of collectible comics, cards, toys, posters, videos, & more. There will be a **MAGIC: THE GATHERING TOURNAMENT**, with an under 16 bracket and a 17 and older bracket. Registration begins at 9:30AM with the tournament beginning at 10AM. Throughout the day publishers will be reviewing portfolios looking for Artists, Writers, & Inkers. Admission: $3 (under 6 & over 65 free); Family Deal-3 children under 12 + 1 adult = $3; $1 off if you bring a new or barely used toy for the "TOYS FOR TOTS" program. For more info call Sue Furman, (919) 876-2946

Manhattan, New York
New York's Big Show, Sunday November26, 10AM to 4PM
The Armenian Church, 630-2nd Ave. at 34th Street

Top comic artists appearing. Toys, comics, cards, videos, action figures, sport memorabilia, comic & card supplies. FREE ADMISSION • Free Autographs. 8' Dealer tables $60; Dealer table info (718) 251-2075 or (718) 241-6477. *Another Sunrise Production* For more info call Richard Ritz (718) 241-6477

Brooklyn, New York
Brooklyn's Second Annual Post Thanksgiving Day Show, Friday November 24, 11AM to 11PM Church of St. Dominick, 20th Ave. & Bay Ridge Pkwy at 75th Station

Top comic artist appearing. Comic's sport & non-sport cards, toys, imports, action figures, card & comic supplies, videos, TV & sport memorabilia. FREE ADMISSION • Free autographs. 80 6' Dealer tables $50. *Another Sunrise Production* For more info on show or travel call (718) 251-2075 or (718) 241-6477

the high end report

by Joe Mannarino

By time you read this article, the fourth annual Comic Collectibles Auction and the first ever collectibles Auction will have already taken place. consignments to the sale included early and t items from the genesis of the underground ovement. These include: **Zap** #1, 3 issues of the **Mirror**, a magazine put out by Jay Lynch and amson, **Bijou Funnies** #1, #2, and #5, the first edition of **Conspiracy Capers** along with origi- om **Comix And Stories**. At the same time we roached by the elusive Robert Crumb, who u us that he had recently completed his first life ipture. The image is his famous Devil-Girl. The k him approximately one full year to complete, um is polychrome wood and it is truly a singular eeded to gather information quickly and accu- I enlisted the help of someone who was there all began, noted cartoonist Skip Williamson. The g commentary sheds new light on the under- movement and highlights his involvement as ay Lynch's and Robert Crumb's. See you in er, with all the highlights from the auction!



rt Crumb and his first life-size statue, the us Devil-Girl.

The underground comic movement presented itself in the late 1960's, a time of abundant volatility, and single-handedly propelled comic art into the spangling arena of Art with a capital "A." This feat was accomplished by the underground cartoonists connecting their unbridled joy of creating comic strips (free of the extraneous influence of commerce) with the unrestrained manifestation of their esoteric insights and exotic delusions.

In the spring of 1967, I drifted upstream from my home, a small river village on the Mississippi, to Chicago in order to publish a magazine with my friend Jay Lynch. Together we produced three issues of the **Chicago Mirror**, a magazine of paranoia, psychedelia, satire, and cartoons. The third issue of the **Mirror** had letters from Woody Allen and Madalyn Murray O'Hair, an interview with Paul Krassner and a blurb on the inside front cover announcing the first issue of **Zap** comics.

In San Francisco, the official headquarters of the counterculture, Don Donhaue published Robert Crumb's **Zap** #1 in February, 1968. Robert and his wife Dana, hawked copies to hippies out of a baby carriage on Haight Street.

In August, 1968, the Democrats brought their big show to the Hogbutcher, and hizzoneer Richard J. Daley unleashed his hungry dogs upon the flower children. I remember coming home one night after a full day of pitched battles with police and the national guard. I was stinking of CS gas, my clothes were in rags, I was dirty and beaten down. I staggered into my apartment and there, like a couple of cartoonish seraphim, sat Robert Crumb and Jay Lynch.

In the middle of the police riots at the Democratic Convention in Chicago—after completing the cover art for Big Brother and the Holding Company's **Cheap Thrills** album— Robert Crumb came to visit and make comix.

Jay had decided to change the **Chicago Mirror** to **Bijou Funnies** and adopt an all-comics format. That week Crumb, Lynch, and I (along with contributions from Gilbert Shelton and Jay Kinney) concocted **Bijou** #1.

Bijou, with it's stellar lineup of cartoonists (Crumb, Lynch, Williamson, Art Spiegelman, and Justine Green), lasted 8 issues over four years. A new issue was forged whenever Robert rambled back into town.

In 1969 I edited **Conspiracy Capers**, a comic book published by Susan Sontag and financed by Abbie Hoffman, in order to raise money for the defense of the Chicago Seven. Meanwhile, Robert Crumb wandered the cultural landscape producing a voluminous comic art opus that, to this day, is an inspiration and impetus to those of us who followed in his wake. ■

Skip Williamson
Marietta, Georgia
1995

FAN Advisors

A-1 COMICS
Brian Peets
5000 Mack ave #m
Sacramento, CA 95841
916-331 9203

ALL ABOUT BOOKS AND COMICS
Mike Banks
517 E. Camelback
Phoenix, AZ 85012
602-277-0757

AMAZING COMICS
Bob Hatasi
12 Gillette Ave
Sayville, NY 11782-3123
516-567-8069

AMAZING FANTASY
Jerry Kingi
P.O. Box 224813-4346 Warwick Blvd Ste 355
Newport News, VA 23602
804-877-6030

ATLAS COMICS & COLLECTIBLES
Chris Jackson
P.O. Box 25095
Overland Park, KS 66225-5095
913-345-1069

BIG AL'S HOBBY SHOP
Alan Jones
339 West Drive
White House, TN 37188
615-672-2209

BRUCE'S COMICS
Bruce Elsworth/J.P./Sparks
2432 Cerritos Rd.
Santa Fe, NM 87505
505-474-0494

CACTUS COMICS
Kevin Harmon
6009 E. 22nd St.
Tucson, AZ 85711
520-750-8525

CB COMICS PLUS
Brian and Carol Morris
P.O. Box 3797
Champaign, IL 61826-3792
217-398-0155

CENTAURI LEGENDS
Jim Everett
820 Helen Ave.
S. Elgin, IL 60177
708-931-4582

COMIC BOOKS AND COLLECTIBLES
Greg White
17 W. Monument Ave
Kissimmee, FL 34744
407-870-0400

COMIC BOYS INN
Bill Howard/Henry Baba/Michael Kure
70 Alton Ave.
San Francisco, CA 94116-1474
415-661-4230

COMIC DETECTIVES
Dan Fogel/Jim Pitts/Rick Caleo
P.O. Box 11991
Berkeley, CA 94712
510-526-5129

COMIC GALLERY
Steve Reisner
4224 Balboa Ave.
San Diego, CA 92117-5508
619-483-4853

COMIC RELIEF
Rory Root/Tracy Miller
2138 University Ave.
Berkeley, CA 94704-1026
415-843-5002

COMICS AND COLLECTIBLES
Chris Lambert
PO Box 242
Wickliffe, OH 44092
216-943-6814

COMICS AND COMIX INC.
Phil Hoover
515 L St STE 1041-120
Sacramento, CA 95814-3321
916-442-5742

COMICS PLUS
Michael A. Rogers
Saugertown Square Mall
New Hartford, NY 13413
315-724-3370

COMIX OASIS
Guy Budziak/Martin Angel
Trapper's Alley, 518 Monroe
Detroit, MI 48226
313-964-4450

COMPLEAT COMICS COMPANY
Perry Margolin
1728 Kaahumanua Ave
Wailuku, HI 96793
808-242-5075

DAVID T. ALEXANDER'S COMICS
David T. Alexander
P.O. Box 771086
Tampa, FL 33618
813-968-1665

DEMAN'S CARD CLUB
Larry Deman
10581 Bluestfield Ave
Los Alamitos, Ca 90720
310-799-1149

ELDORADO COMICS
Dave Baumstein
P.O. Box 1665
Mt. Laurel, NY 08054
609-778-1216

EMERALD CITY TOO
Chad Rivard
2475-L McMullen Boods Rd
Clearwater, FL 34619
813-797-0664

FANTAST ZONE COMICS
Michael Taylor
7610 Post Road
N. Kingston, RI 02852-3903
401-294-6044

FLYING COLORS COMICS
Joe Field
2580 Treat Blvd
Concord, CA 94518
510-825-5410

FOUR COLOR COMICS
Robert Rogowin
115 W 27th St
New York, NY 10001
212-675-6990

FUNNY BOOKS N' STUFF
Jeff Bruce
5063 Glenway Ave
Cincinnati, OH 45238
513-921- 5720

FUNNY BUSINESS COMICS LTD.
Dr Roger Smyth
160B Amsterdam Ave.
New York, NY 10025
212-799-9477

GEM COMICS
Gloria Berman
156 N York Rd
Elmhurst, IL 60126
708-833-8787

GEOFFREY'S COMICS
Geoffrey Patterson
15530 Crenshaw Blvd.
Gardena, CA 90249
310-538-3198

GOLDEN AGE COLLECTIBLES LTD
Rod Dyke
1501 Pike Place-Marketplace #401
Seattle, WA 98101
206-622-9799

GRAHAM CRACKERS
Jamie Graham
5 E Chicago Avenue
Naperville, IL 60540
708-355-4810

GRAPHIX KS COMICS
Peter Beck
P.O. Box 885
Westwood, NJ 07675
201-666-8073

HEROES AND FANTASIES
Rich Conley
742 Barchester
San Antonio, TX 78216
210-341-5567

HUGH O'KENNON
Hugh O'Kennon
2204 Haviland Ave
Richmond, VA 23229-3120
804-270-2665

JOHN M HAUSER
John M. Hauser
PO Box 51673
New Berlin, WI 53151-0673
414 780-8227

JOHN MLACHNIK
John Mlachnik
PO Box 69
Chisolm, MN 55719
218-254 3761

KEVIN FORBES
Kevin Forbes
3482 Ormund Circle
Lexington, KY 40517
606-272-2914

LEE'S COMICS
Lee Hester/Mark Crane
3783 El Camino
Palo Alto, CA 94306
415-493-3957

LION AND UNICORN
Kevin
1615 Montgomery Highway Ste 110
Hoover, AL 35244
205-823-1118

MARNIN ROSENBERG
Marnin Rosenberg/Scott Whaley
71 Grace Ave. #21
Great Neck, NY 11021
516-466-8147

MATTEO COMICS
Joe Palladino
15 W Anapamu
Santa Barbera, CA 93101
805-963-2168

MICK RABIN
M ck Rabin
P.O.Box 15112
San Diego, CA 92175-0112
619-284 3730

MILLION YEAR PICNIC
Hans Curns
99 Mt. Auburn St.
Cambridge, MA 02138
617-492-6763

MORE FUN COMICS
Bill Provart
8200 Oak St.
New Orleans, LA 70118
504-865-1800

MOREFUN
Shawn Sporlock
7511 South Lemont Road
Suite 190
Darien, IL 60561
708-910-5059

MOTOR CITY COMICS
Michael Goldman/Gary Bolzop
Ste 231 19785 W 12 Mile Road
Southfield, MI 48076
810-350-2633

MR. C'S COMICS AND COLLECTIBLES
Chris Conklin
2198 Ogden #105
Aurora, IL 60504
708-896-1713

NEW DIMENSION COMICS
Tedd McDevitt
20550 Route 19
Piazza City Cranbury
Evans City, PA 16065-7520
412-776-9413

NEW MYTHOLOGY
Paul Castronilo
1725 Broadway
Boise, ID 83706
208-344-6744

NOSTALGIA COLLECTIBLES
Darrell Gaines
527 Willamette St
Eugene, OR 97401
503-484-9202

NOW AND THEN COLLECTIBLES
Joe Dungon
5000 Broadway Suite 205
San Antonio, TX 78209
210-805-9690

NOW AND THEN COMICS
Brien D Powell
1825 Liberty Road #216
Lexington, KY 40505
606-231-8342

QUANTUM COMICS/MARKETING
Kevin L Cleary
2490 Pluck Rock Tpk #290
Fairfield, CT 06430
203-366-0119

QUASAR COMICS AND COLLECTIBLES
Bruce Edwards
P.O. Box 2227
Louisville, KY 40201-2227
502-897-3266

REDBEARDS'S BOOK DEN
Ron Passell
P.O. Box 217
Crystal Bay, NV 89402-0217
702-831-4848

RICK'S DUGOUT
Rick Wilson
117 W White Dr
Archdale, NC 27263
919-431-6825

RON MCLURE
Ron McClure
6828 Shallowford Rd.
Chattanooga, TN 37421
615-490-0501

SAN DIEGO COMICS AND COLLECTIBLES
Greg Phares
6937 El Cajon
San Diego, CA 92115
619-698-1177

STAR STORE
Curt Collins
4206 N. State St.
Jackson, MS 39206
601-362-8001

THE BOOK TRADER
Bill and Shirley Feist
Dakota Square Mall
Minot, ND 58701
701-838-1694

THE COMIC BOOK STORE
Michael Tierney
9307 Treasure Hill
Little Rock, AR 72207
501-227-9777

THE COMIC WAREHOUSE
Jim Brazell
9617 Menaul Blvd. NE
Albuquerque, NM 87112-2216
505-293-3065

THE FUNNY PAPERS
Kelli Stanley
5957 Geary Ave
San Francisco, CA 94121
415-752-1914

THE GREAT ESCAPE
Shawn Thornton/Mark Steiner
2433 Bankhead Rd.
Louisville, KY 40205
502-456-2216

TONY STARKS
Tony Starks
4100 Forrest Green Dr.
Newburgh, IN 47630-2298
812-858-5516

TROPIC COMICS
John Chmielski
313 S. State Rd. #7
Plantation, FL 33317
305-587-8878

VINCENT'S COLLECTIBLES
Vincent Zurzolo, Jr.
424 Beach 134th Street
Belle Harbor, NY 11694
718-318-2623

WALL TO WALL COMICS INC.
Martin Rottstein
7071 Warner Ave. Ste. G
Huntington Beach, CA 92647
714-843-5733

Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest reflection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN dealers. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers must always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book consult the annual *Overstreet Comic Book Price Guide*. Please note, however that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "new-stand" condition (MINT) to extremely worn, dirty and torn (POOR). For a more detailed instruction on the art of grading comic books consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since it's hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade.** Some books do need to be repaired and/or restored to improve to preserve them. Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)

Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat. Printo

NEAR MINT (NM)

Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with even slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. A little less than Printo

VERY FINE (VF)

An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. Starting to head out of that whole Printo thing.

FINE (FN)

An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. Definitely less than Printo.

VERY GOOD (VG)

The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. Not even in the same ballpark as Printo

GOOD (GD)

This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. An attractive kind of ugliness

FAIR (FR)

Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings $0-50 per cent of the Good price. Sure it can get worse than this

POOR (PR)

Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. Absolute bottom of the barrel.

Contact us online at: PriceFAN @ aol.com

ABBOTT AND COSTELLO (TV)
Feb, 1968-No. 22, Aug, 1971 (Hanna-Barbera)
Charlton Comics

	GD	FN	NM
1	7.10	21.00	50.00
2	3.60	11.00	25.00
3-10	2.90	9.00	20.00
11-22	2.10	6.00	15.00

ABSOLUTE VERTIGO
1995 (.99, one-shot, Mature readers)
DC Comics

Winter '95 Preview of upcoming titles including Jonah Hex, Invisibles; The Eaters & Sandmancing	0.10	0.40	1.00

ACTION COMICS (Action Comics Weekly #601-642)
No 202, Mar 1955-Present
National Per. Publ./DC Comics

1-Reprint (1988, 50¢-c)	0.30	0.80	2.00
203-220: 203-1st code approved issue	27.00	81.00	190.00
221-240: 224-1st Golden Gorilla story	22.00	66.00	155.00
241, 243-251: Last Tommy Tomorrow	17.00	51.00	120.00
242-Origin/1st app. Brainiac (7/58)	138.00	350.00	835.00
252-Origin & 1st app. Supergirl; intro of new Metallo	140.00	424.00	965.00
253-2nd app Supergirl	31.00	94.00	220.00
254-1st meeting of Bizarro & Superman	28.00	88.00	205.00
255-1st Bizarro Lois Lane	21.00	62.00	145.00
256-261: 261-Origin/1st app. Streaky the Super Cat	10.00	40.00	88.00
262, 264-266, 268-270	10.70	30.00	75.00
263-Origin Bizarro World	15.00	50.00	105.00
267-3rd Legion app. (8/60)	50.00	140.00	315.00
271-275, 277-282: 282-Last 10¢ issue	9.30	28.00	65.00
276-6th Legion app.	21.00	62.00	145.00
283-Legion Of Super-Villains app.	9.70	29.00	68.00
284-Mon-El app.	9.70	29.00	68.00
285-12th Legion app (2/62)	9.70	29.00	68.00
286-290: 287-14th Legion app., 290-(7/62)-17th Legion app., Phantom Girl app.	5.70	17.00	40.00
291, 292, 294-299	4.90	15.00	34.00
293-Origin Comet (Superhorse)	10.30	31.00	72.00
300-(5/63)	5.70	17.00	40.00
301-303, 305-308, 310-320	2.60	8.00	18.00
304-Origin/1st app. of Black Flame (9/63)	3.60	11.00	25.00
309-Legion app.; Batman & Robin-c & cameo	3.10	9.40	22.00
321-333, 335-340	2.30	8.00	14.00
334-Giant G-20; origin Supergirl, Legion	4.30	13.00	30.00
341-346, 348-359: 344-Batman x-over	1.70	4.00	10.00
347, 360-Giants G-33 & G-45	2.90	9.00	20.00
361-372, 374-380: 377-Legion begins	1.30	3.00	8.00
373-Giant Supergirl G-57; Legion-c	1.20	8.00	18.00
381-424: 411-Eclipso origin-r	1.40	2.80	7.00
425-Adams art; The Atom begins	2.20	5.00	11.00
426-436, 438, 439: 432-1st Sil Toyman	1.40	2.80	7.00
437, 443-(100 pg. giants)	2.30	5.00	12.00
440, 441, 440-1st Grell-a on Green Arrow, 441-Grell-a	0.80	2.00	5.00
442, 444-499: 484-40th anniversary issue	0.70	1.40	3.50
500-Superman life story (1.00, 68 pgs)	1.00	2.00	5.00
501-551, 554-582: 521-1st app. Vixen	0.40	0.80	2.00
552, 553-Animal Man-c/stories (2 & 3/84)	0.80	2.10	5.00
583-Alan Moore scripts	1.70	4.00	10.00
584-Byrne-a begins; New Teen Titans app.	0.40	0.80	2.00
585-599: 598-1st app. Checkmate	0.30	0.60	1.50
600-(2.50, 84 pgs.)	1.00	1.90	4.75
601-643 (1.50, 52 pgs.): 611-614 Catwoman, 613-Nemesis-c/s begin	0.40	0.70	1.75
644-649, 651-661, 663-666, 668-679: 662-Death of Lex Luthor. 674-Re-intro Supergirl. 679-Last 1.00-c	0.20	0.40	1.00
650-(1.50, 52 pgs.)-Lobo cameo	0.30	0.60	1.50
662-Superman reveals i.d. to Lois Lane	0.80	1.50	3.75
667-(1.75, 52 pgs.)	0.40	0.70	1.75
680-682	0.30	0.50	1.25
683-Doomsday cameo	1.00	2.00	5.00
683-2nd & 3rd printings	0.30	0.50	1.25
684-Doomsday battle issue	1.00	2.00	5.00
685, 686-Funeral For A Friend issues; Supergirl app.	0.40	0.80	2.00
685-2nd & 3rd printings	0.30	0.50	1.25
687-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
687-(1.50)-Newsstand Ed. w/mini-poster	0.30	0.60	1.50
688-699, 701-703: (1.50) 688-Guy Gardner-c/story. 697-Bizarro-c/story. 703-(9/94)-Zero Hour	0.30	0.60	1.50



Action Comics #638

695 (2.50)-Variant foil embossed-c	0.50	1.00	2.50
700 (2.95, 68 pgs.)-Fall of Metropolis pt. 1	0.60	1.20	3.00
700-Platinum	2.00	4.00	10.00
0, 704-709: 0-(10/94). 704-(11/94)	0.30	0.60	1.50
710-begin 1.95-c; 712-716; 714-Joker app.	0.40	0.80	2.00
Annual 1 ('87)-Arthur Adams-c/a, Batman app.	1.00	2.50	6.00
Annual 2 ('89, 1.75)-Perez-c/a	0.40	0.80	2.00
Annual 3 ('91, 2.00, 68 pgs.)	0.40	0.80	2.00
Annual 4, 5 ('92-93, 2.50, 68 pgs.)	0.50	1.00	2.50
Annual 6 ('94, 3.95)-Elseworlds story	0.50	1.20	3.00
Annual 7 ('95, 3.95)-Year One story	0.80	1.60	4.00

ACTION GIRL
Oct 1994-Present (2.50/2.75 B&W)
Slave Labor

1-3 (2.50)	0.50	1.00	2.50
4, 5 (2.75)	0.60	1.10	2.75

ADAM-12 (TV)
Dec, 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key

1	6.30	19.00	50.00
2-10	2.50	8.00	20.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key

1	7.30	21.00	50.00
2, 3	3.80	11.00	30.00

ADVENTURE COMICS
No. 208, May, 1954-No. 503, Sept, 1983
National Periodical Publications/DC Comics

208	50.00	150.00	350.00
201-208	34.00	101.00	235.00
209-Last pre-code; origin Speedy	34.00	103.00	240.00
210-1st app. Krypto (Superdog)-c/story (3/55)	250.00	580.00	2350.00
211-213, 215-220: 220-Krypto app.	27.00	81.00	190.00
214-2nd app. Krypto	44.00	133.00	310.00
221-246	23.00	69.00	160.00
247-1st app. Legion Of Super Heroes (4/58)	345.00	1035.00	2450.00
248-252, 254, 255-Green Arrow in all	18.00	53.00	124.00
253-Superboy/Robin 1st meet	24.00	73.00	170.00
256-Origin Green Arrow by Kirby	66.00	200.00	465.00
257-259	16.00	49.00	115.00
260-1st Silver Age origin of Aquaman (5/59)	80.00	230.00	[illegible]
261-266, 268, 270-280 (11/59)-Aqualad tryout (origin 1st app.), not same as later character	12.40	37.00	87.00
267-2nd Legion Of Super-Heroes (12/59)	92.10	280.00	640.00
269-Intro Aqualad (2/60)	25.00	76.00	177.00
271-Origin Luthor retold	25.00	75.00	175.00
272-274, 276-281, 284, 287-289: 276-3rd Metallo. 288-Bizarro-c	9.70	29.00	68.00
275-Origin Superman-Batman team retold	21.00	64.00	150.00
282-5th Legion app.; intro/origin Starboy	19.00	56.00	130.00
283-Intro Phantom Zone	20.00	60.00	140.00
285-1st Tales of Bizarro World story in Adv.	15.00	45.00	105.00
286-1st Bizarro Mxyzptlk; Bizarro-c	14.00	41.00	95.00
290-8th Legion app.; Last 10¢ issue	19.00	55.00	130.00
291, 292, 295-298: 295-Bizarro-c	6.90	21.00	48.00
293, 294: 293-13th Legion app.; 1st Bizarro Luthor; 294-1st Bizarro M. Monroe, Pres. Kennedy	11.90	36.00	83.00
299-1st Gold Kryptonite (8/62)	8.30	25.00	58.00
300-Legion series begins (9/62)	50.00	140.00	325.00
301-Origin Bouncing Boy	15.00	44.00	100.00
302-305: 303-1st app. Matter Eater Lad	10.30	31.00	72.00
306-310: 1st Legion of Substitute Heroes	8.00	24.00	56.00
311-320: 316-Origins & powers of Legion	6.10	18.00	43.00
321-Intro Time Trapper	5.70	17.00	40.00
322-330: 327-Intro Lone Wolf in Legion	4.90	14.60	34.00
331-340: 340-Intro Computo in Legion	4.70	11.70	28.00
341-Triplicate Girl becomes Duo Damsel	4.00	10.00	24.00
342-351: 346-Intro Karate Kid	2.50	6.30	15.00
352, 354-360	1.70	4.20	10.00
353-Death of Ferro Lad in Legion	3.00	8.00	20.00
361-364, 366, 368-370	2.00	4.00	10.00
365, 367, 371, 372: 371-Intro Chemical King	2.00	4.00	10.00
373, 374, 376-380: 380-Last Legion in Adv.	1.80	3.60	9.00
375-Intro Quantum Queen & Wanderers	2.00	4.00	10.00
381-Supergirl begins (1st full length story, 6-69)	2.60	5.20	13.00
382-389, 391-400	0.80	1.60	4.00
390, 403-(68 pg. giants G-69 & G-81)	2.40	5.00	12.00
401, 402, 404-410: 409-420-(52 pgs.)	1.00	2.00	5.00
411, 413, 418, 419: 411-415, 417-420-(52 pgs.)	0.30	0.60	1.50
412-r/origin 1st Animal Man/Str. Adv. #180	1.00	2.00	5.00
414-r/2nd Animal Man/Str. Adv. #184	0.70	1.30	3.25
415, 420-Animal Man-r/Str. Adv. #190, 195	0.30	0.70	1.70
416-Giant DC 100 Pg. Super Spec. #10, G.A.-r	0.50	1.00	2.50
417-Vigilante; Frazetta Shining Knight-r	0.30	0.60	1.50
421-424: 424-Last Supergirl in Adv.	0.30	0.50	1.25
425-New look begins (change to adventure)	0.40	0.80	2.00
426-427, 432-458: 432-440 Spectre stories	0.40	0.80	2.00
428-1st app. Black Orchid (6-7/73)	1.60	3.00	8.00
429, 430-Black Orchid-c/stories	0.80	1.60	4.00
431-Spectre stories	1.20	2.40	6.00
459, 460: New Gods/Darkseid story continues from New Gods #19 (#459 is dated 9-10/78) ends missing a month	1.60	3.20	8.00
461, 462 (68 pgs.)-Death of Earth II Batman	1.00	2.00	5.00
463-466 (1.00, 68 pgs.)	0.30	0.60	1.50
467-Starman by Ditko; Plastic Man begins	1.60	3.20	8.00
468-490: Last comic-size iss.	0.30	0.50	1.25
491-499: 491-100 pg. digests begin	0.30	0.50	1.25
500-All Legion reprints	0.40	0.80	2.00
501-503: Golden Age reprints	0.30	0.60	1.50

ADVENTURES INTO THE UNKNOWN
No. 51, Jan, 1954-No. 174, Aug, 1967
American Comics Group

51 (3-D effect-c/story) Only white-c	22.00	65.00	152.00
52-58 (3-D effect-c/stories)-Black-c	20.00	59.00	138.00
59-3-D effect story only	14.00	42.00	98.00
60-Woodesque-a by Landau	8.00	24.00	56.00
61-Last pre-code issue (1-2/55)	7.70	23.00	54.00
62-70	5.00	15.00	35.00
71-90	3.60	11.00	25.00
91, 96 (#96-on inside), 107, 116-All contain Williamson-a	4.90	15.00	34.00
92-95, 97-99, 101-106, 108-115, 117-127	3.40	10.30	24.00
100	3.70	11.10	26.00
128-Williamson/Krenkel/Torres-r; last 10¢	3.40	10.30	24.00
129-150	2.90	8.60	20.00
151-153: 153-Magic Agent app.	2.40	7.30	17.00
154-Nemesis begins (origin), ends #170	3.10	9.30	22.00
155-167, 169-174: 157-Magic Agent app.	2.10	6.40	15.00
168-Ditko-a(p)	2.90	8.60	20.00

ADVENTURES OF BOB HOPE, THE
No. 33, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications

33-40: 32-1st code approved issue	8.90	27.00	62.00
41-50	7.40	22.00	52.00
51-70	5.00	15.00	35.00
71-93, 95-105: 95-1st monster issue (11/65)	2.60	7.70	18.00
94-Aquaman cameo	3.10	9.40	22.00
106-109-Monster-c/stories by N. Adams-c/a	4.30	13.00	30.00

ADVENTURES OF CYCLOPS AND PHOENIX

Mini-Series (1994-95, color, main-stories)			
[illegible]			
1-Reprints from X-Men	0.60	1.60	4.00
2-4	0.60	1.20	3.00

ADVENTURES OF JERRY LEWIS, THE (Also of Dean Martin & Jerry Lewis #1-124, Super DC Giant)

Nov 1957-Aug 1974, May-June, 1977			
1-Formerly All Publications			
1 (1/58)	4.90	15.00	34.00
2-4-Photo-c	3.60	11.00	25.00
5-10-Last 10¢ issue	2.30	6.90	16.00
11-20-Last canvas	2.10	5.40	22.00
21-30-Robin c-over. Joker c-story	4.30	13.00	30.00
31-50-Last 12¢ issue. Adams-c/a	3.00	10.30	24.00
51-70-Intro app. JL Adams-c/a	4.00	12.00	28.00
71-99-Batman c-over	2.90	9.00	20.00
100-111-113-116	1.20	3.90	7.00
112-Batman c-over	2.70	8.10	19.00
117-Wonder Woman c-over	2.00	5.00	12.00
118-124	1.00	2.00	5.00

ADVENTURES OF SUPERMAN (Formerly Superman)

June 1987-Present			
Deluxe-c			
424-449-Invasion	0.40	0.80	2.00
450-499	0.40	0.70	1.75
500-Anniversary/Giant-size	0.80	1.60	4.00
501-599-Giant-size stories. Later #1	0.30	1.60	4.00
600-624, 626-649 -493-Last $1.00-c	0.20	0.40	1.00
600 (75, 52 pgs.)	0.40	0.70	1.75
492-495	0.30	0.50	1.25
625-Doomsday carriers	0.80	2.10	5.00
625-2nd printing	0.30	0.50	1.25
625-Doomsday battle issue	0.80	2.10	5.00
650-Funeral for a Friend. Supergirl app.	0.60	1.20	3.00
650-2nd & 3rd printings	0.30	0.50	1.25
651-1,95, 68 pgs.; Collector's Ed. w/card	0.60	1.20	3.00
651-1,50, 68 pgs.; Reg. Ed. w/o Fleer c	0.50	1.00	2.50
500-Direct Sales Ed.	6.00	17.50	40.00
501-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
501-Regular Ed. w/mini-poster, diff. c	0.30	0.60	1.50
700-Supergirl story. 50th Challengers of the Unknown app.			
Collector's Edition; $1.75 (1/94)-Zero Hour	0.30	0.60	1.50
Collector's Edition; $1.75 (2/94)-Zero Hour-Deathstroke-c/app.	0.50	1.00	2.50
Collector's Edition; $1.75 (3/94)-Zero Hour	0.30	0.60	1.50
524-528: 524-begin 1.95-c, 527-return of Alpha Centauan from Zero Hour	0.40	0.80	2.00
Annual 1 ('87) Sparky-c & scripts	0.30	0.60	1.40
Annual 2 ('88) Lobo app.	0.40	0.80	2.00
Annual 3 ('91, 200) Armageddon 2001	0.40	0.80	2.00
Annual 4 ('92, 2.50) Guy Gardner/Lobo story	0.50	1.00	2.50
Annual 5 ('93, 2.50) Bloodlines Earthquake	0.50	1.00	2.50
Annual 6 ('94, 2.95, 68 pgs.) Elseworlds story	0.60	1.20	3.00
Annual 7 ('95, 3.95) Year One story	0.80	1.60	4.00



ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39) Aug, 1959-No. 30 Oct, 1964; No. 31, May, 1965
Archie Publications/Radio Comics

1-Shield app., origin The Fly, 58¢ c/a	60.00	170.00	390.00
2-Williamson, 58¢	33.00	99.00	230.00
3-Origin retold	26.00	78.00	185.00
4-58¢ c; Powell c-4, Shield a-over	14.00	41.00	95.00
5-10-7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in #9)	9.00	28.00	65.00
11-13, 15-20-35-Origin Flyged retold	6.00	17.00	40.00
14-Intro & origin Flygirl	7.50	24.00	55.00
21-30-36-1st S.A. app. Comet	3.90	11.60	27.00
31-Black Hood, Shield, Comet app.	4.40	13.00	31.00

ADVENTURES OF THE JAGUAR, THE
Sept. 1961-No. 15, May, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	19.00	56.00	130.00
2, 3-1-Last 10¢ issue	9.60	28.00	67.00
4-6-Caiger app.	7.00	21.00	49.00
7-10	5.00	15.00	35.00
11-15: 13, 14-Caiger/Black Hood app.	4.10	12.40	29.00

AGENT THREE-ZERO
Sept, 1993 (2.95, color, 52 pgs.)
Gauntlet/Malibu
1-Polybagged w/card & mini-poster, Platt-c/a (1st work) 1.60 3.20 8.00

AGENT THREE-ZERO: THE BLUE SULTANS QUEST/BLUE SULTAN-GALAXY FACT FILES
1994 (2.95, color w/dstrct mo comics, limited series 4)
Galaxy Novels
1-(2.95)-Flip book w/Blue Sultan 0.60 1.20 3.00
1-(3.95)-Polybagged w/trading card, flip book w/Blue Sultan 0.80 1.60 4.00
1-(5.95)-Platinum embossed die-cut w/flip book w/Blue Sultan 1.00 2.50 6.00

AGENTS OF LAW
Mar 1995 - Sep 1995 (2.50, color)
Dark Horse Comics
1-6, 6.5-Predator app. 0.50 1.00 2.50

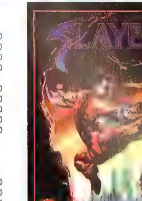
AGE OF APOCALYPSE THE CHOSEN
Apr 1995 (2.50, one-shot)
Marvel Comics
1-Wraparound-c 0.60 1.20 3.00

AKUMA
Sep 1988-Present (1.50, 1.95/1.95, color, deluxe)
Epic Comics
1 3.10 9.40 22.00
1, 2-2nd printings 0.70 2.40 5.50
2-5 1.00 2.50 6.00
6-16 0.80 2.00 5.00
17-33: 17-Begin 1.95-c 0.80 1.60 4.00
34, 35-(6.95) 1.40 2.80 7.00

ALFRED HARVEY'S BLACK CAT
1995 (3.50, B&W/color)
Comic Harvey Publications
01-Hildebrandt-c 0.70 1.40 3.50

ALIENS, THE (Captain Johner and... #1 also see Magnus Robot Fighter)
Sept-Oct, 1967; No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10 & by Russ Manning 1.90 5.60 15.00
2-Some contents an #1 0.50 1.00 4.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
1-1st appearance Aliens in comics 3.60 11.00 25.00
1-Second printing 1.20 2.90 7.00
1-Third - Sixth printings 0.40 0.80 2.00
2 2.40 7.00 17.00
2-Second printing 0.60 1.20 3.00
2-Third printing 0.40 0.80 2.00
3 1.20 3.90 9.00
4 1.00 2.50 6.00
5, 6 0.80 2.10 5.00



Alcazar the Avenger #

3-6, 2nd printings 0.40 0.80 2.00
Aliens Mini-Comic (1 1/2,'89, 4x6") - Included in Aliens, Part Three 0.30 0.60 1.50
Aliens Platinum Edition (See Dark Horse Presents #24) 1.20 2.40 6.00

ALIENS
#2 (1.40, Aug 1988-No. 4, 1990 (2.25, color, mini-series)
#2 #1 1.40 2.80 7.00
#2 #1 2nd printing (1.90, 2.25) 0.50 1.00 2.50
2-4 1.00 2.25 5.00

ALIENS 3
June, 1992-Mar. 3, Aug. 1992 (2.50, color, mini-series)
1-3-Scudam painted-c 0.50 1.00 2.50

...BERSERKERS
Jan 1995 - Apr 1995 (2.50, color, limited series)
1-4 0.50 1.00 2.50

...COLONIAL MARINES
Jan, 1993-No. 20, No./1994 (2.50, color, limited series)
1-10 0.50 1.00 2.50

...EARTH ANGEL
Aug, 1994 (2.95, one-shot)
1-Byrne-c/story; wraparound-c 0.60 1.20 3.00

...EARTH WAR
June, 1990-No. 4, Oct. 1990 (2.50, color, limited series)
1-Sam Keith-c/a, w/ poll 1.50 4.00 10.00
1-2nd print 0.50 1.00 2.50
2 1.20 3.10 8.00
3, 4 1.10 2.70 6.50

...GENOCIDE
Nov, 1997-No. 4 Feb. 1998 (2.50, color, mini-series)
1-4-Sculpture painted-c & wraparound-c pull-out poster 0.50 1.00 2.50

... HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
1-4-Kelley Jones-c/a in all 0.50 1.00 2.50

...LABYRINTH
Sept, 1993-No. 4, Jan., 1994 (2.50, color mini-series)
1-4-1 Painted-c 0.50 1.00 2.50

...MONDO PEST
Apr 1995 (2.95 color one-shot, 44 pgs.)
Wraparound Dark Horse Comics #22 24 0.60 1.20 3.00

...MUSIC OF THE SPEARS
Jan, 1994-No. 4, Apr, 1994 (2.50, color, limited series)
1-4 0.50 1.00 2.50

...PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-Aug 1995 (2.50, color, mini-series)
1 0.80 1.60 4.00
2 1.0-Boiler painted-c 1-3-Guice-p 0.50 1.00 2.50
1-Embossed foil-c, platinum ed. no price/no ads 4.10 12.00 30.00

...RICOCHET
Apr, 1989-No. 4, July, 1989 (2.50, color, mini-series)
1-4 0.50 1.00 2.50

...SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
1-Peter Milligan scripts, painted c-a 1.00 2.00 5.00

...SALVATION
Nov, 1993 (4.95, color, one-shot)

on-Q: Gibbons script 1.00 2.00 4.00
...STRONGHOLD
May 1994-May/4, 39pg. 1994 (2.50, color, mini-series)
1–4 0.50 1.00 2.50
...VS. PREDATOR (SEE DARK HORSE PRESENTS #36,
June, 1990-No. 4, Dec. 1990; v2 50, mini-series, oucot)
1 1.60 3.00 11.00
1-2nd printing 0.50 1.00 2.50
0-(7/90, 1.95, B&W) vSOMP 34 1.20 2.00 14.00
2, 3 1.30 2.00 6.00
4-Doman painted c 1.00 2.00 5.00
...VS. PREDATOR: DUEL
Mar 1995- Apr 1995 (2.50, color, limited series)
1,2 0.50 1.00 2.50
...VS. PREDATOR: WAR
May 1995-Aug 1995 (2.50, color, Limited series)
0–4 0.50 1.00 2.50

ALIEN WORLDS
Dec. 1982-No. 9, Jun, 1985
Pacific Comics/Eclipse
1 0.30 0.60 1.50
2-9 2, 4-Dave Stevens-c/a 0.20 0.40 1.00
3-D-No. 1-Art Adams 1st pub art 0.60 1.20 3.00

ALISTAIR THE SLAYER
Oct. 1999-Present (2.50, color)
Midnight Press
1-Birth-c 0.50 1.00 2.50

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept. 1963-No. 1117, Sept-Oct, 1966
National Periodical Publications
127 (1952) 90.00 255.00 595.00
128 (1952) 58.00 174.00 405.00
2 (12-1/52-53) - 5 49.00 146.00 340.00
6–10 34.00 101.00 235.00
11-18: Last pre-code issue 20.00 86.00 200.00
19-28 21.00 62.00 145.00
29, 30, 32-Wood-a 21.00 64.00 150.00
31, 33-43 17.00 51.00 120.00
44-50 13.60 41.00 95.00
51-66 9.30 28.00 65.00
67-1st app. Gunner & Sarge 19.00 57.00 132.00
68-70 9.00 26.00 60.00
71-80 6.40 19.00 45.00
81, 83-88: 88-Last 10¢ issue 5.40 16.00 38.00
82-Johnny Cloud begins 7.40 22.00 52.00
89-100 4.00 11.70 26.00
101-117: Johnny Cloud app. 111, 115 & 117 2.80 7.70 18.00

ALLIANCE, THE
Aug 1995-Present (2.50, color)
Image Comics
1–2 0.50 1.00 2.50

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics
1-48, 49-67 0.20 0.40 1.00
47-Wolverine-a (1st full story) 0.20 0.40 1.00
Annual 1-3 (11/82-9/84) 0.20 0.40 1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept. 1970-No. 11, Apr-May, 1972
National Periodical Publications
1 1.80 5.00 11.00
2-8, 2-El Diablo by Morrow begins, 3-Origin El Diablo 0.80 1.60 4.00
9-Frazetta-c (3 pgs.) 1.10 2.20 5.50
10-1st app. Jonah Hex (2-3/72) 11.40 34.00 80.00
11-2nd app. Jonah Hex 6.40 19.00 45.00

ALPHA FLIGHT (See X-Men #120, 121,
Aug, 1983-No. 130, May, 1984 1952 on are direct sale)
Marvel Comics Group
1-52 pgs.)-Byrne a-begins; Wolverine comics 0.50 1.00 2.50
2-12-12-Double size 0.40 0.70 1.75
13-Wolverine app. 0.70 1.70 4.00
14-16-16-Wolverine comics 0.30 0.50 1.25
17-X-Men x-over, Wolverine comics 0.40 0.80 2.00
18-28-Last Byrne issues 0.30 0.50 1.25
28-52, 25-49 39-Portacio- begins 0.20 0.40 1.00



Alpha Flight #83

53, 38-Wolverine app. 34-Origin issue 0.30 1.70 4.00
50 Double-size 0.30 0.50 1.25
51 Jim Lee's 1st work at Marvel 1.00 2.00 5.00
52, 53-Wolverine-53 1st Portacio-a 0.60 1.20 3.00
54, 63, 64-Mo Jim Lee art 0.20 0.40 1.00
55-62 Jim Lee art(p) 0.50 1.00 2.50
65-74: 76-84: 74-Wolverine, Spider-Man 0.30 0.50 1.25
75-(1.95, 52 pgs.) 0.40 0.80 2.00
87-90 Wolverine app., Jim Lee-c 0.60 1.20 3.00
91-99: 101-105: 107-109,121-129 0.30 0.60 1.50
100-(2.00, 52 pgs.) Avengers app. 0.40 0.70 1.75
106-Northstar revelation issue 0.60 1.20 3.00
106 2nd printing 0.30 0.50 1.25
120-(2.25) Portraggedd wrapper 0.40 0.70 1.75
130-(2.25, 52 pgs.) 0.50 0.90 2.25
Annual 1 (11/86, 1.25) 0.50 1.00 2.50
Annual 2-(12/87, 1.25) 0.50 1.00 2.50
Special #2 (2-1/86, 2.50) Wolverine-c/stories 0.50 1.00 2.50

AMAZING ADULT FANTASY Amazing Adventures #8 on, Amazing
1-5, May '61-Sept '61
No. 7 (Dec 1961) has Mr. Mxy 1962
Atlas/ Seaboard/ Comics Group (MCG)
1 (Dec 1961) 38.00 157.00 495.00
2 (Jan 1962) 31.00 110.00 375.00
3 (1) 22.00 100.00 345.00
14 (Feb 3 publication 12.00 114.00 390.00

AMAZING ADVENTURES Amazing Adventures #8 on,
June 1961-No. 6, May 1962
Marvel Comics Group (MMG)
1-Origin Dr. Droom-1st Marvel Super Hero; Dikto & Ditko art 4.00 8.00 20.00
2-Ditko monster-c 1-6 1.00 2.00 5.00
2 0.45 0.90 2.25
3-6-6-Last Dr. Droom 0.40 0.80 2.00

AMAZING ADVENTURES
Aug. 1970- No. 38, Nov. 1976
Marvel Comics Group
1 Inhumans (by Kirby 4-1-4, ends #10) & Black Widow (ends #8)
double feature begins 2.40 7.30 17.00
2-4 1.60 3.20 8.00
5-8, M, Adams-a 1.20 4.00 10.00
9, 10, 9, 10-Magneto app. 1.10 2.20 5.50
11 New Beak Begins (1st app.) ends #17 4.20 10.00 25.00
12-17 13 Brotherhood of Fr. Mutants app 1.00 3.00 6.00
* 18 1st app. Killpath & Reptyl-a 1.10 4.00 10.00
19-39 0.60 1.20 3.00

AMAZING FANTASY (Becomes Amazing Adv.) (Fantasy)
No. 15, Aug. 1962 (Sept. 1962 on. 10 cal)
Marvel Comics Group (MMG)
15-Origin & 1st app. Spider-Man by Ditko (17 pgs.), 1st app. Aunt May

& Uncle Ben, Kirby/Ditko-a (5 pgs.) 1500.00 4600.00 23000.00

AMAZING SCARLET SPIDER
Nov 1995-Present (1.95, color)
Marvel Comics
1,2-replaces "Amazing Spider-Man" 0.40 0.80 2.00

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
Mar 1963- Sep 1995
Marvel: Gen of Gang
1-Ong-n restric, Ditko-c/a #1-38, 8 dayOrtho-c 1st Fantastic Four x-over
(ties no FF. #12 as 1st Marvel x-over) 1070.00 3200.00 16000.00
1 (Golden Records Reprint) 14.00 43.00 100.00
1-with Golden Records (1966) 36.00 107.00 250.00
2-1st app. The Vulture 246.00 738.00 2460.00
3-1st app. Doc Octopus 168.00 503.00 1510.00
4-Origin & 1st app. The Sandman 137.00 410.00 1230.00
5-Dr. Doom app. 151.00 454.00 1210.00
6-1st app. Lizard 118.00 353.00 940.00
7, 8, 10: 8-Early FF backup story 96.00 289.00 675.00
9-Origin & 1st app. Electro 107.00 321.00 750.00
11, 12, 12: Doc Octopus arrests Spidey-c/story 59.00 176.00 410.00
13-1st app. Mysterio 69.00 208.00 485.00
14 1st app. the Green Goblin (Norman Osborn), Trails x-over 139.90 417.00 1250.00
15-1st app. Gwen: The Hunter, 1st version of Mary Jane: Watson (not shown) 56.00 167.00 390.00
16-1st Daredevil x-over (yellow costume) 42.00 126.00 295.00
17-2nd app. Green Goblin (c/story) 66.00 199.00 465.00
18-1st app. Med Leech (later Hobgoblin) 50.00 129.00 300.00
19-Sand man app. 35.00 105.00 245.00
20-1st app. & origin The Scorpion 42.00 126.00 295.00
21-2nd app. The Beetle (see Str. Tales #123) 26.00 79.00 185.00
22-1st app. Princess Python 24.00 71.00 165.00
23-3rd app. Green Goblin (c/story) 40.00 119.00 277.00
24 23.00 69.00 160.00
25-1st app. Mary Jane Watson (cameo) (face not shown, but
identified as Mary Jane) 29.00 86.00 200.00
26-4th app. Green Goblin, 1st Crime Master 29.00 88.00 205.00
27-5th app. Green Goblin 27.00 81.00 190.00
28-Origin/1st app. Molten Man 41.00 124.00 290.00
29, 30 19.00 56.00 130.00
31-38: 31 Intro Harry Osborn (later becomes 2nd Gr. Gob'n), Gwen Stacy,
& Phil Warren, 34-Last Ditko issue; 2nd app. Mary Jane Watson (cameo,
face not shown) 17.00 51.00 120.00
39-Green Goblin-c/story; id revealed 24.00 71.00 165.00
40-Origin Green Goblin (1st time to d) 36.00 107.00 250.00
41-1st app. Rhino 18.00 56.00 125.00
42-1st app. Jackal, Joe Watson (cameo, last 2 panels) (1st non-face-in
shown) (11/66) 16.00 47.00 110.00
43-49 11.00 32.00 75.00
50 Nate Kingpin (7/67) 47.00 141.00 330.00
51-2nd app. of Kingpin 57.00 171.00 400.00
52-60: 56-Intro Capt. George Stacy 9.00 26.00 60.00
61-74 69, 70-Kingpin app. 69-Kingpin c-; 74-Last 12¢ issue 6.40 19.00 45.00
75-89 91-93 95, 99, 84-85: Kingpin c/stories 5.30 16.00 37.00
90-Death of Capt. Stacy 6.00 18.00 42.00
94 Origin retold 8.60 26.00 60.00
95-98 Drug books not approved by CCA. Green Goblin storyline
97-98 Green Goblin-c 12.00 36.00 75.00
100 Anniversary issue (6/71) 23.00 69.00 160.00
101-1st app. Morbius, last 15¢ issue (10/71) 23.00 69.00 160.00
101-2nd printing (1/93, silver ink) 0.50 1.00 2.50
102-Dr Oct/2nd app. Morbius (25¢, 52 pgs.) 16.00 47.00 110.00
103-118: 109-Dr. Strange-c/story (6/72) 3.00 9.00 21.00
119, 120-Spider-Man vs. Hulk 4.90 15.00 34.00
121-Green Goblin kills Gwen Stacy 14.00 43.00 100.00
122 Death of Green Goblin 17.00 51.00 120.00
123-128 123-Cage app. 124-1st app. Man-Wolf (9/73) origin #125 3.10 9.40 22.00
129-1st app. Jackal & The Prowler (2/74) 3.10 10.00 22.00
130-133, 138-141, 152-160: 133-Chameleon app. 141-Last 20¢ iss. 1.90 6.00 13.00
134-Punisher cameo app. (7/74) 3.10 9.40 22.00
135-2nd full Punisher app. (8/74) 9.00 28.00 65.00
136-Re-intro Gwen Goblin (Harry Osborn) 5.70 17.00 40.00
137-Green Goblin c/story (Harry Osborn) 5.70 17.10 40.00
142 143-Gwen Stacy clone cameos 3.40 10.00 24.00
144-Full app. of Gwen Stacy clone 2.60 8.00 18.00
145-147, 165, 146-Gwen Stacy clone story/Gwen rest, 147-Spider-Man learns
Stacy is a clone 2.60 8.00 18.00
148-Jackal revealed 3.90 12.00 27.00
149, Spider-Man clone-c begins, origin of Jackal 11.00 33.00 77.00

...w Man decides he is not the clone	2.40	22.30	57.00
...ew Man imposes at clone body	4.60	14.00	32.00
...ew Man corners Nightstalker ap.	1.70	5.00	12.00
...ew Man; Nightstalker app.	2.70	8.10	19.00
...3 181-190 1st Clone story recapped	1.81 -Origin retold		
	1.30	3.30	8.00
124 .75-Punisher ap.	2.60	7.70	18.00
125 .100 Green Goblin app.	2.40	7.60	17.00
126-13 195-199, 203-208, 210-219	1.30	3.60	8.00
214 1st app. Black Cat	2.10	6.10	15.00
220 .60 1st origin issue (1/80)	4.30	13.00	30.00
Punisher app.	2.30	8.60	20.00
221-49 1-6 1st app. Calypso (10/80)	3.70	4.20	10.00
250-2 .225-Punisher-victory (2/82)	1.10	4.00	10.00
25 ...Hobgoblin (Ned Leeds) (1/83); (w/Tattoo: card variant)			
	11.00	34.00	80.00
...Wrecut Tattoo	3.60	11.00	25.00
...Hobgoblin/Spidey battle (2nd app.)	6.00	18.00	42.00
...3, 246-248 241-Origin/Future victory	1.30	3.00	8.00
...Hobgoblin cameo (3rd app.)	1.80	5.00	11.00
...Ox Donovan vs Hobgoblin powers battles Spider Man (10/83);			
...Hobgoblin cameo (4th app.)	2.30	6.90	16.00
...Hobgoblin/Spidey battle storyline	2.00	6.00	14.00
...app. Black costume for Spidey (5/84)	5.00	15.00	35.00
...app. The Rose	1.50	3.80	9.00
256 .60 Lizard/Lizard cameo	1.20	2.90	7.00
...3, 264, 266 274 277 280 282 283, 274 Canadian Reprint of			
...Variant) app., 279-Jack O'Lantern/-victory 282-X-Factor x-over			
	1.00	2.80	5.00
266 .1st app. Puma	1.20	3.00	7.00
275 ...2nd app. Puma; Hobgoblin cameo	1.80	5.00	11.00
276 .Hobgoblin app. (minor)	1.90	6.00	13.00
278-8 ...Hobgoblin app., origin M. J. Watson	1.70	4.80	11.00
...Hobgoblin story	1.80	5.00	11.00
...Hobgoblin-victory	1.90	6.00	13.00
283 Spider-Man vanquished	1.50	4.00	9.00
...app. Silver Sable (8/85)	1.40	4.00	10.00
295 ...1-pg. new 2nd printing	0.60	1.20	3.00
297 ...2 pgs./x-ref to Order & Hobgoblin cameo	2.00	6.00	14.00
...Hobgoblin story	2.00	5.00	12.00
...Hobgoblin battles Jack O'Lantern	4.00	11.00	28.00
...Hobgoblin cameo app., Gang War begins, ends 298 Hobgoblin-story			
	1.70	4.00	10.00
...Hobgoblin app. in non-Hobgoblin app.	2.10	6.00	15.00
299-306 286-Hobgoblin-/-app. (cameo), 287 Hobgoblin app. (cameo)			
	1.00	2.50	6.00
308 Hobgoblin full app.	1.50	3.80	9.00
309-313 ...5, 52 pgs./3-Death of Ned Leeds (1st Hobgoblin); Mauriacia x-back			
(Women) becomes new Hobgoblin	3.40	10.00	24.00
314-332	1.00	2.00	5.00
333-354 Parts 2 & 5 of Warren story	1.50	3.80	9.00
355-367	1.00	2.50	6.00
368 ...1st app./X-Factor x-ov beg vs. Cloak & Dagger (cameo); Eddie Brock w/o			
...mes Venom (not in costume)	6.00	19.00	45.00
...app. scanned Venom in costume	4.30	13.00	30.00
369-371 ...pgs., Last Black costume, 1st Full Venom story			
	11.00	33.00	77.00
401-405	2.30	6.90	16.00

Amazing Spider-Man #318

306-311, 313, 314	1.80	4.60	11.00
312 Hobgoblin battles Green Goblin	3.30	9.90	23.00
315-317 Venom app.	3.00	8.60	20.00
318-323, 325-339 -Biweekly begins	1.30	3.30	8.00
324-Sutterkroph app., McFarlane-c (1st art)	2.00	6.00	14.00
326, 327, 329-No McFarlane	0.80	1.60	4.00
328-Hulk app.; last McFarlane-a	2.00	5.00	12.00
330, 331-Punisher app.	0.80	1.60	4.00
332, 333-Venom-c/story	1.70	4.20	10.00
334-336, 338-343	0.60	1.20	3.00
337-Hobgoblin app.	0.80	1.60	4.00
344-1st app. Cletus Kasady (Carnage)	1.80	5.00	11.00
345-1st full app. Cletus Kasady	1.90	6.00	13.00
346-Venom app.	3.20	6.00	10.00
347, 348, 351-359, 359-(1.25-c)	0.50	1.00	2.50
349-(1.50, 52 pgs.)-Origin revisit	0.60	1.20	3.00
350-Carnage cameo	1.50	3.00	9.00
360-1st Carnage	2.90	9.00	20.00
361-2nd printing; silver-c	0.40	0.80	2.00
362, 363-Carnage & Venom-c/story	1.50	4.00	9.00
364-2nd printing	0.30	0.60	1.50
364, 366-374, 376-387 373-Venom back-up 374-Venom-c/story,			
376-Cardiac app. 374-Maximum Carnage, part 3, 381, 382-Hulk app.			
383-The Jury app. 384-Venom/Carnage app. 0.40 0.70 1.25			
365-(3.95)-Silver hologram on-c, pull-out poster; 1st app Spider-Man 2099			
	1.00	2.50	6.00
365-2nd printing; gold hologram on-c	0.80	1.60	4.00
375-(3.95)-Hob-grab-c; vs. Venom-c/story	1.00	2.40	5.75
388-(2.25, 68 pgs.)-Reinvisioned Editrian, 2 back up stories; Venom, Cardiac			
& Cleaver	0.50	1.00	2.25
388-(2.95)-Collectors Edition w/bio-c	0.60	1.20	3.00
389-396, 398-399, 401-406, 389-Begin 1.50-c; Green Goblin app., board-w			
card chase!, 394-Power & Responsibility Pt 2, 396-Brandon's-E-b app.			
403-Carnage app. 406-New Doc Octopus	0.30	0.60	1.50
350-(2.95)-Collectors Edition, polybagged w/16 pg. insert & animation			
print	0.60	1.20	3.00
394-(2.95, 48 pg.)-Onslaw edition; flip book w/Death of a Spider-Man Pt. 2,			
Silver foil bath-c	1.00	2.00	5.00
397-(2.25-c)-Flip book w/Ultimate Spider-Man	0.50	0.90	2.25
400-(2.95)-Death of Aunt May	1.00	2.00	5.00
400-(3.95)-Death of Aunt May-Double c-embossed			
	1.20	2.40	6.00
400-Collector's Ed.-Photo-c	3.00	6.00	15.00
Annual 1 ('90)-1st Sinister Six, new #1 pg-sty	48.90	147.00	440.00
Annual 2 ('91)-New Doctor Strange-sty (early)	21.00	63.00	210.00
Special 3-('11/66)-Avengers vs Hulk-x-over	10.00	30.00	70.00
Special 4-('11/67)-Spidey battles Human Torch (new #1 pg-story)			
	10.00	30.00	70.00
Special 5-('11/68)-Peter Parker's parents; New #1 pg-by Ted Shaft-sty			
	11.00	32.00	75.00
Special 6-('11/69)-rep#1 pg-Sinister Six story from Amz ual #1			
	4.50	11.00	27.00
Special 7-('12/70)-Jun reprints	4.50	11.00	27.00
Special 8-('12/71)-All reprints	4.50	11.00	27.00
King Size 9-('1973)-r/Spec. Spider-Man magazine (Green Goblin story,			
40 pgs re-edited from orig. 56 pgs)	4.20	10.00	25.00
Annual 10-'12 (1976-'78)-R...new-a	1.30	3.00	8.00
Annual 13 ('79)-John Byrne-a	1.30	3.30	8.00
Annual 14 ('80)-Miller-c/a	1.50	3.80	9.00
Annual 15 ('81)-Punisher app., Miller-c/a	2.90	8.60	20.00
Annual 16-'89 ('1982-'83)	1.20	2.90	7.00
Annual 21 ('87)-Wedding issue; d. rect sale	1.50	3.80	9.00
Annual 22 ('87)-Wedding issue, newsstand	1.50	3.80	9.00
Annual 23 ('88)-Evolutionary War	1.30	3.30	8.00
Annual 24 ('89)-Atlantis Attacks; Lizard-c/a	1.20	2.90	7.00
Annual 24 ('90, 2.00)	0.80	1.60	4.00
Annual 25 ('91, 2.00)-1st solo Venom story	2.00	5.00	12.00
Annual 26 ('92, 2.25)-New Warriors-c/story, Venom solo story, cont'd			
in Spec. S-H Annual #12	1.20	2.90	7.00
Annual 27-'93, 2.25)-Polybagged w/card, 1st app. Armex			
	0.60	1.20	3.00
Annual 28-('94, 2.95, 68 pgs.)-New Carnage-c/story			
	0.60	1.20	3.00
...Skating on Thin Ice 1-('90, 1.25, Canadian)	1.00	2.00	5.00
...Skating on Thin Ice 1-('93, 1.50, Amex.)	0.40	0.80	2.00
Double Trouble 2-('90, 1.25, Canadian)	0.60	1.20	3.00
Double Trouble 2-('93, 1.50, American)	0.40	0.80	2.00
...Wh and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/story			
	0.60	1.20	3.00
...Wh and Run 3-('93, 1.50, American)	0.40	0.80	2.00
...Carnage (6/93, 6.95) r/ASM #344,345,359-363			7.00
...Chaos on Calgary 4-('93, 1.50, American)	0.40	0.80	2.00

Amazing X-Men

...Deadbull 5-('93, 1.50, Canadian)-Green Goblin & others			
features Mercenal Expos	0.30	.75	
Soul of the Hunter (no ID/92, 2.95)	1.00	2.50	
Giveaways: Sun Queensteel Point Guide (all #s)			

Amazing Spider-Man Super Special

Apr. 1995-Present (3.95) color, limited series
Marvel Comics
1-Flip book 0.70 1.70 4.

AMAZING X MEN
Mar 1995 - July 1995 (3.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 1.00 2.00 5.
2-4 0.60 1.20 10.

AMERICAN, THE
July 1987-Jun 8, 1989 (1.75 B&W)
Dark Horse Comics
1-(1.50) 0.60 1.20 1.90
2-5 0.40 0.80 1.90
6-8 0.40 0.70 1.75
American Collection (B&W, 5.95) 1.00 1.90 4.75
Special 1 ('90, 2.25) 0.50 1.00 2.50

AMERICAN FREAK: A TALE OF THE UM-MEN
Feb. 1994-No. 5 June, 1994 (1.95 color, limited series)
DC Comics
1-5 0.40 0.80 2.00

AMERICAN: LOST IN AMERICA, THE
July 1992-No. 4 Oct. 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4-1-Norman painted c, 2-Joe Phillips pencil c, 3-Mignola c
4-Jim Lee-c 0.50 1.00 2.50

AMERICAN SPLENDOR (Dark Horse)
...SPECIAL: A STEP OUT OF THE NEST
Aug 1994 (2.95, B&W, one shot)
1-Pekar story 0.60 1.20 3.
...WINDFALL
Sep 1995-Oct 1995 (3.95, B&W, mature)
1,2 Pekar-s 0.00 1.60 4.

AMERICA'S BEST TV COMICS
1967 (Giant Size, 68 pgs., 25¢, one-shot,
American Broadcasting Company
Fantastic Four, Cooper, Amazing Spider-Man 8.10 24.30 57.

ANGELA
Dec 1994 - Present (2.95, color)
Image Comics
1-Gaiman-c/Capullo-a, Spawn app. 1.60 5.00 11.
2-3-Sullivan-c/Capullo-a 1.20 2.40 6.
Special Edition 5.40 16.00 40.

52-59; 54-Sentinels begin; 59-Last Thunderbolts & Sentinels
0.70 1.30 3.25
60-Phantekize app. 1.00 2.00 5.00
57, 58-Modern Comics+ (1977) 0.20 0.40 1.00

THUNDERSTRIKE (See Iron #459)
June, 1993-Present (3.25, color)
Marvel Comics
1-(2.95, 52 pgs.)-Holo-grafx foil c.p. on face returns
0.60 1.20 3.00
2-7, 2-Juggernaut-cvrsty 4-6-Spider-Man app. 0.30 0.50 1.25
8-24, 8-Begin 1.50 c, bcomes trading card sheet 18-Bloodaxe app.
0.30 0.60 1.50
Marvel Double Feature: Thunderstrike/Code Blue #13-15 (2.50)-Same as Thunderstrike #13-16 w/Code Blue flip book 0.50 1.00 2.50

TICK, THE
June, 1988-No. 12, May, 1993 (1.75, B&W)
New England Comics Press
Special Ed.-1st 1-First comic book app., serial'y numbered and limited to 5000 copies 7.10 21.00 50.00
Special Edition 2-Serially numbered & limited to 3500 copies
6.40 19.00 45.00
1-Regulars SE #1 with minor changes 5.30 16.00 37.00
1-2nd printing 0.70 1.40 3.50
1-3rd printing (1.95, 6/89) 0.40 0.80 2.00
1-4th printing (2.25) 0.50 0.90 2.25
1-5th printing (2.75) 0.60 1.10 2.75
2-Regulars SE #1 with minor changes 3.60 10.70 25.00
2-2nd printing (1.95) 0.60 1.20 3.00
2-3rd & 4th printings 0.50 0.90 2.25
2-5th printing (2.75) 0.60 1.10 2.75
3-5 (1.95)-4-1st app. Pin, the Samurai 1.00 2.00 5.00
3-2nd & 3rd printings (2.25) 0.50 0.90 2.25
3-4th printings (2.75) 0.60 1.10 2.75
4-2nd printing (2.25) 0.50 0.90 2.25
4-3rd-5th printings (2.75) 0.60 1.10 2.75
6-8 (2.25) 0.80 1.60 4.00
5-8: 2nd printings (2.75) 0.60 1.10 2.75
6-8-3rd printing (2.75) 0.60 1.10 2.75
8-Variant with no logo error 1.70 4.00 10.00
9-12: (2.75) 0.60 1.10 2.75

TICK'S GIANT CIRCUS OF THE MIGHTY, THE
Summer, 1992-No. 1, fall, 1993 (2.75, B&W)
New England Comics
1-(4-01, 2-09-23, 3-1993 Update 0.60 1.10 2.75

TICK KARMA TORNADO, THE
Oct, 1993-Present (2.75, color)
New England Comics
1-(3.25) 0.70 1.30 3.25
2-9 0.60 1.10 2.75

TIGER GIRL
September, 1983 (15¢ covers
Gold Key
1 (70227-809)-Jerry Siegel scripts 3.00 8.30 22.00

TIMECOP
Sept, 1994-No. 2, Sept, 1994 (2.50, color, limited series)
Dark Horse Comics
1,2-Movie adaptation 0.50 1.00 2.50

TIME TUNNEL (TV)
Feb, 1967-No. 2, July, 1967 (12¢)
Gold Key
1, 2-Photo back-c 4.00 12.00 32.00

TIMEWALKER
Jan, 1994-Oct., 1995 (2.50, color)
Valiant Comics
1-15: 2-"JAN" on-c, "February, 1995" in indicia 0.50 1.00 2.50
Yearbook 1 (5/95, 2.95) 0.60 1.20 3.00

TITAN SPECIAL
June, 1994 (3.95, color)
Dark Horse Comics
1-(3.95, 52 pgs) 0.80 1.60 4.00

TITANS SELL-OUT SPECIAL
Nov, 1992 (3.50, color, 52 pgs.)
DC Comics



Image (Variations #1-4)

1-Holo-foil Nightwing poster 0.70 1.40 3.50

TOKA (Knights Kings)
Aug, 1961-1964-No. 10 Jan, 1967
Dell/Gold Key/Western Pub. Co.
1 (Western) 1.50 6.00 15.00
2-Kubert c 1.00 3.00 8.00
3-10 0.80 2.00 6.50

TOMB OF DARKNESS (Formerly Beware)
No. 11, May, 1974-No. 23, Nov., 1976
Marvel Comics Group
11-23: 11-1st Dracula app. 0.20 0.40 1.25

TOMB OF DRACULA
April, 1972-No. 70, Aug. 1979
Marvel Comics Group
1-1st app. Dracula & Frank Drake; Colan c-p-a-all 9.00 28.00 65.00
2 5.00 15.00 35.00
3-5 3.70 10.00 23.00
6-10: 10-1st app. Blade the Vampire Slayer 2.40 7.10 17.00
11-20: 11-1st app. Hannibal King 1.40 4.70 11.00
21-31, 33-35: Giant-size issues 1.40 3.50 8.50
32, 36-40 0.90 2.80 5.50
41-50: 50-Origin Blade 1.40 3.50 8.50
51-70: 51-Blade app. 0.90 1.80 4.50

TOMB OF DRACULA (Dark Shadows #2)
Oct, 1979-No. 74, Aug., 1982 (B&W magazines)
Marvel Comics Group
1, 4 0.70 1.40 3.50
2, 3, 5-10: 5-Wolfman sketch 0.50 1.00 4.50

TOMB OF DRACULA
April, 1991-Aug, 1992 (4.95, color #8 is 3.95, limited series)
Epic Comics (Marvel)
1-4 (Gold #1 & embossed c) 1.00 2.00 5.00

TOMOE
July 1995, Present
Crusade
1-Comme'ative Ed. - limited to 5000! 2.00 4.00 10.00

TOO MUCH COFFEE MAN
Jul 1993 - Present (2.50, B&W)
Adhesive Comics
1-Shannon Wheeler c-a-i 0.60 1.20 3.00
2-4 0.50 1.00 2.50

TOP CAT (TV)
12/20/61-62-No. 31, 9/70 (Hanna-Barbera)
Dell Publish ng Co./Gold Key
1-TV show debuted 9/27/61 14.00 43.00 115.00
2-Ayala Doggie back-ups in #1-4 6.00 20.00 55.00
3-5: 5-Last 15¢ issue; 4-Begin 12¢ issues, 1st app. Yakky Doodle in 1 pg
strip; 5-1st Touche' Turtle 4.60 13.90 37.00
6-10 3.10 9.40 25.00
11-20 3.00 7.50 20.00
21-31: 23, 24, 25, 29-Reprints 1.90 5.00 15.00

TOP CAT (TV)
Nov, 1970-No. 28, Nov, 1973 (Hanna-Barbera)
Charlton Comics
1 4.60 13.70 32.00
2-10 2.60 7.70 18.00
11-20 2.00 5.00 12.00

TOP COW PRODUCTIONS INC./BALLISTIC STUDIOS SWIMSUIT SPECIAL
May, 1995 (2.95, color, one-shot)
Image Comics
1 0.60 1.90 3.50

TOPPS COMICS PRESENTS
1993 (Free, B&W)
Topps Comics
0-Dracula vs. Zorro, Teenagents, Silver Star 0.20 0.40 1.00

TORCH OF LIBERTY SPECIAL
Jan 1995 (2.50, color one shot)
Dark Horse Comics
1-John Byrne's 0.50 1.00 2.50

TOTAL WAR (M.A.R.S. Patrol #3 on)
July, 1965-No. 2, Oct, 1965 (Painted covers)
Gold Key
1, 2-Wood-a in each 4.00 12.00 32.00

TOWER OF SHADOWS (Creatures On The Loose #10 on)
Sept, 1969-No. 9, Jan, 1971
Marvel Comics Group
1 3.00 9.00 21.00
2, 3, 7-Neal Adams-a, 3-Smith, Tuska-a 1.70 4.00 10.00
4-Wane Severin-c 1.20 3.00 7.00
5, 7-Smith (p), Wood-a 1.50 3.80 9.00
6, 8-Wood art, 8-Wrightson-c 1.20 3.00 7.00
9-Wrightson-c 1.00 2.50 6.00
Special 1 (12/71)-Adams-a 1.00 2.50 6.00

TRANSFORMERS: GENERATION 2
Nov. 1993-No. 12, Oct, 1994 (1.75, color)
Marvel Comics
1 (2.95, gf cvr.)-1, Coll. Ed. w/3-D foil metallic-c 0.60 1.20 3.00
1 (1.75, gd pgs.)-Regular Edition 0.40 0.70 1.75
2-11 0.40 0.70 1.75
12-(2.25, 52 pgs.) 0.50 0.90 2.25

TREEHOUSE OF HORROR
1995 (2.95, color, Annual)
Bongo Comics
1-Groening-c, Allred, Robinson, Smith-a 0.60 1.20 3.00

TRENCHER (See Barkbal) (Comics)
May, 1993-No. 4, Oct, 1993 (1.95, color)
Image Comics
1-4-By Keith Giffen, 3-Supreme-c/story 0.40 0.80 2.00

TRIBE (See 'R' Quats #4)
April, 1993 (2.50, color)
Image Comics
1-Gold foil & embossed-c by Johnson/Sroman 0.50 1.00 2.50
1-Ivory Edition (2,500-Gold foil & embossed-c and table only through the creators (white-c) 1.00 1.90 4.75

TRIBE
V1#2, Sept, 1993-V1#3, 1994 (1.95 color)
Awa Comics
V1#2, 3-By Johnson & Sroman 0.40 0.80 2.00

TRINITY (See DC Universe Trinity)

TRIPLE - X
Dec 1994 - Present (3.95, B&W, limited series,7)
Dark Horse Comics
1-8 0.80 1.60 4.00

TRIUMPH
June 1995-Sep 1995 (1.75, color, limited series)
DC Comics
1–4 0.40 0.70 1.75

TROLL (Image Comics)
Dec 1999 (2.50, color, one shot, 44 pgs.)
1-Mass dis-cra(p); Liefeld scripts 0.50 1.00 2.50
Halloween Special ('94, 2.95) Mass app. 0.60 1.20 3.00
...ill
July 1994 (3.95, color, 52 pgs., one shot)
1-Square-back binding 0.80 1.60 4.00
...ONCE A HERO
Aug 1994 (2.50, color, one-shot)
1 0.50 1.00 2.50

TRUE FAITH
1998 (6.95, color, graph-c novel)
Fantasy
nn-Garth Ennis-s 2.50 5.00 10.00

TUROK, DINOSAUR HUNTER (See Magnus #12)
June 1993-Present (2.50, color)
V1: 1-41
1-(3.50)-Chromium & Foil-c 0.70 1.40 3.50
1-Gold Foil-c variant 2.10 6.40 15.00
0, 2-38, (Free) (2.95) origin ty, 4-Andar app., 5-Death of Andar, 11-w/bound-in card, 16-Chaos Effect 0.50 1.00 2.50
Yearbook 1 ('94, 3.95, 52 pgs.) 0.80 1.60 4.00

TUROK, SON OF STONE
No 596, 12/54, No. 29, 9/62; No. 30, 12/62-No. 91, 7/74; No 92, 9/74-No. 125, 1/80; No. 126, 3/81-No. 132, 4/82
Dell Publ Co #1-29/Gold Key #30-85/Gold Key or Whitman #86-125/Whitman #126 on
4-Color 596 (12/54)(#1)-1st app. Turok & Andar, dinosaur-c 66.00 197.00 329.00
4-Color 656 (10/55)(#2)-1st mention of Lanch 19.00 118.00 315.00
3 (3-5/56)-5 26.00 79.00 210.00
6–10 17.00 51.00 135.00
11–20 1?-Prehistoric pygmies 10.00 30.00 80.00
21–30 7.00 21.00 55.00
31–40 31-Drug use story 5.00 17.00 45.00
41–50 4.40 13.00 35.00
51–60 58-Fly rip saucer-c/story 3.80 11.30 30.00
61–70 62-12 & 15 cent variants 3.00 9.40 25.00
71–84 84-Origin & 1st app. Hunter 1.90 4.70 15.00
85–132-114, 115-c/2 pgs.) 1.30 2.70 8.50
Giant 1 (3/0031-67) (11/66) 5? (x-c, r/#10-12 & 16 plus cover to #11 10.00 30.00 60.00
Giant 1-Same as above, but paper-c 11.00 34.00 90.00

TURTLE SOUP (See Teenage Mutant Ninja Turtles)
Sept, 1987 (2.00, B&W)
Mirage Studios
1 0.70 1.40 3.50



Two Gun Kid: Sunset Riders #1

TV STARS
Aug, 1978-Mar 4, Feb, 1979
Marvel Comics Group
1-Hanna-Barbera TV tie-in 0.90 2.30 5.50
2,4 0.50 1.00 2.50
3-Jeth-c/a 0.90 1.80 4.50

12 O'CLOCK HIGH (TV)
Jan-Mar, 1965-No. 2, Apr-June, 1965 (Photo-c)
Dell Publishing Co
1, 2 3.80 11.00 30.00

2099 (Marvel)
...A.D.
May 1995 (3.95, color)
1-Acetate-c by Quesada/Palmiotti 0.80 1.60 4.00
...APOCALYPSE
Dec 1995 (4.95, color)
1-Wrap-around Chromium c, Ellis-s 3.00 2.00 5.00
...UNLIMITED
Sept, 1993-Present (3.95, color, 68 pgs.)
1, 1/2, 1-1st app. Hulk 2099 & Reapers, 1-3- Spidey 2099 app., 9-J.Scherr-c, Len Wein, Nancy Collins-s 0.80 1.60 4.00
...WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one-shot)
1-Doom's "Contract with America" 0.50 0.90 2.25

TWILIGHT ZONE, THE (TV)
No. 1?,?3, 5-9/61-No. 91 4/79, No 92, 5/82
Gold Key/Dell #92/Gold Key/Whitman #92
4-Color 1173 17.00 51.00 137.00
4-Color 1288 10.00 31.00 82.00
01-800-207 (5-7/62, 35¢) 7.00 21.00 57.00
01-800-210 (11-1?/62) (Variant of 03) 7.00 21.00 57.00
(11/62, Gold Key) Crandall-a 8.40 25.00 67.00
2 5.00 18.00 47.00
3-11-2, 4, 9-Toth-a 4.00 12.00 32.00
12-Williamson-a 5.00 16.10 27.00
13-15 13,15-Crandall a, 14-Ortardo/Crandall/Torres-a 3.00 8.30 22.00
16-20 2,10 6.00 17.00
21-27 26-Flying saucer-c/story 3.40 3.00 11.00
28-32 0.80 1.50 6.00
33-51 43-Crandall a-5?-Williamson-a 0.60 1.30 5.00
52-70 0.40 0.80 3.00
71-92, 83, 84-(52 pgs.) 0.30 0.50 2.00
Mini Comic #1 (1992) (3-1/4 x 6-1/2") 0.30 0.50 2.00

TWILIGHT ZONE, THE
Nov, 1990 (2 95? 1.75 color)
Oct, 1991-(#24) Nov, 1991-No. 149, 1992 (1.95, color)
#3on1, 1993-No. 4, 1993 (2.50, color)
New Comics
1-(11/90, 2.95, 52 pgs.)-Ir. Adams-a 0.80 2.10 5.00
1-(11/90, 1.75)-Newsstand ed. 0.40 0.80 2.00
1-(10/91, 4?)-Prestige ed., Jl. Adams-c/a 1.00 2.00 5.00
1 (10/91, 2.50)-Collector's edition, polybagged, gold logo, r/Nov. 1990 issue 0.80 2.10 5.00
1-Regent (2.50)-reprint saw 11/90 ed. 0.50 1.00 2.50
1-Regent (2.50)-newsstand 11/90 ed. 0.50 1.00 2.50
1/2(1 & 1/2)-14, 1- Direct sale & newsstand versions 0.40 0.80 2.00
9-(2 95)-1-D Special; polybagged w/hologram on c 0.60 1.20 3.00
9-14 95) Prestige ed., polybagged, two extra stories & different hologram on c 1.00 2.00 5.00
V3#1-4 0.50 1.00 2.50
Anniversary Special ('92, 2.50) 0.50 1.00 2.50
Annual 1 (4/93, 2.50, 52 pgs.) 0.50 1.00 2.50

TWISTED TALES
Nov, 1982 No. 10, Dec. 1984
Pacific Comics/Independent Comics Group
1–10 0.30 0.60 1.50

TWO-GUN KID: SUNSET RIDERS
Nov 1995-Dec 1995 (1.95, color, limited series)
Marvel Comics
1,2-Mcleod-a 1.40 2.80 7.00

TYPHOID
Nov 1995-Present (3.95, color)
Marvel Comics



1,2-Nocenti-s, Nan Fever-a 0.70 1.40 4.00

ULTRAFORCE
Aug 1994-July 1995 (1.95, color)
Malibu Comics
0-(9/94, 2.50) 0.50 1.00 2.50
1-(2.50, 44 pgs.) w/bound-in trading card from Prototype, Hardcase, Pax Cloud, Fantasy & Fem. 0.50 1.00 2.50
1-Holographic-c, no price 2.10 6.40 21.00
2-5-(10/94, 1.95) 0.40 0.80 2.00
2 (2.50) Silver/second Foil, limited edition stamp cover 0.80 1.60 4.00
6-10-6-begin 2.50-c & 10-Black Knight app. 0.50 1.00 2.50
Malibu "Ashcan" Ultraforce (6/94) 0.40 0.80 2.00
Avengers Prelude (-12 50) 0.40 0.80 2.00
Avengers-1 (3 95) 6- c, Prior profiles 0.60 1.20 4.00
Infin fg. 1-Chlor 1995 Preview (1.50) 0.30 0.60 1.50

ULTRAVERSE (Malibu)
DOUBLE FEATURE
Jun 1995 (3.95, color)
1-68 pgs) Fg c, Beatty-ing Flame and Sabre 0.80 1.60 4.00
ORIGINS
...m, 1994 (1995, color)
1-Gatefold-c, 2 pg. origins all characters 0.40 0.80 2.00
1-Newsstand ed., diff c, no gatefold 0.40 0.80 1.95
PREMIERE
1994
0-Ordered thru mail w/ coupon 0.50 1.00 2.50
YEAR ONE
Aug 1995 (4.95, color)
nn 1.00 2.00 5.00
ZEROTHE DEATH OF THE SQUAD
Apr 1995-...ly 1995 (2.95, color)
1–4, 3-Codename: Forearm back story 0.60 1.20 3.00

UNCANNY TALES
Dec, 1977 No. 12 Oct, 1985
Marvel Comics Group
1-12 1-Crandall r/Uncanny Tales #1 0.40 0.80 2.00
1 (10/85) 0.80 2.50

UNCANNY X-MEN, THE (See X-Men)
Feb 1981-Present
Marvel Comics Group
142 Rachel app. 2.20 8.10 19.00
143-Last Byrne issue 1.50 3.80 9.00
144-150, 150 Double size 1.30 3.00 7.50
151-157, 159-163, 165, 166 1.00 2.00 5.00
158 1st app. Rogue in X-Men 2.00 4.65 11.00
162 Wolverine solo story 1.70 4.20 10.00
165 Paul Smith art begins, ends #175 1.50 4.00 9.00
166 Double size, Paul Smith art 1.40 2.90 7.00
167-170, 167 Nov. Mutants, 4 New Mutants, some date as New Mutants #1 (3/83) contains skin "tattoos" decals 1.10 2.20 5.50
171 Rogue joins X-M en, 1st Avengers Annual #10

	2.20	5.40	13.00
172-174: 172, 173-Wolverine solo story	1.00	2.00	5.00
175-Doublé size	2.00	4.20	10.00
176-185: 182-Rogue solo story. 184- 1st app. Forge	1.00	2.00	5.00
186-(52 pgs.)-8. Smith/Austin-a	1.00	2.00	4.00
187-192, 194-199	1.00	2.00	4.00
193-Double size, special 100th app. New X-Men, 1st app. Warpath	2.00	3.80	9.00
200-($3.00, 1.25, 52 pgs.)	1.20	4.30	10.00
201-1st app Baby Nathan (1/86) 1st Persaxon c/app in X-Men	3.60	10.70	25.00
202-204, 206-209, 210-214, 216-218, 220-222, 224-227	1.00	2.50	6.00
205-Wolverine solo story by Barry Smith	2.40	7.30	17.00
210, 211, 215-213 Mutant Massacre	2.90	9.00	20.00
212, 213-Wolverine Battles Sabretooth, 212-(12/88)-See X-Factor #10	5.00	15.00	35.00
214-221, 223, 226-228-Hawk joins (7/87)	1.00	2.00	5.00
225-Wolverine battles Sabretooth-c/story	2.60	7.70	18.00
225 .227-Fall Of The Mutants, 226-(52 pgs.)	1.50	3.80	9.00
228-238, 241	1.00	2.00	4.00
240-Sabretooth app.	3.00	2.90	7.00
242-Double size, Inferno tie-In	1.00	2.00	5.00
243, 245-247, 249-(direkly)	0.60	1.60	4.00
244-1st app. Jubilee	5.70	16.20	22.00
248-1st Jim Lee art on X-Men	3.60	11.00	25.00
248-2nd printing (92, 1.25)	0.30	0.50	1.25
249-252, 253-Jim Lee-c	0.50	1.00	2.50
253-255, 255-All new X-Men begin, 254-w/n Lee-c	0.90	1.80	4.50
256, 257-Jim Lee-a	1.70	5.10	12.00
258-Wolverine solo story-Lee-a	2.00	6.00	14.00
259-Silvestri-c/Lee-a	1.80	5.40	13.00
260-265, 260, 264, 264-Lee-c	0.50	1.00	2.50
266-1st full app Gambit (See Annual 14)	5.70	17.10	40.00
267-Lee-c/a-series beg., 2nd full Gambit app.	2.60	7.70	18.00
268-Lee-a, Wolverine, Capt. America, Black Widow team-up	3.30	9.90	23.00
268-2nd print	0.50	1.60	4.00
269-Lee-a	1.00	2.90	7.00
270-X-Tinction Agenda begins	1.20	5.10	12.00
270-Gold 2nd printing	0.80	1.60	4.00
271, 272-X-Tinction Agenda	1.30	3.00	8.00
273-New Mutants (Cable) & X-Factor app.	1.20	2.90	7.00
274	1.00	2.50	6.00
275-(1.50, 52 pgs.)-3rd Fold-c	1.20	2.90	7.00
275-Gold 2nd printing	0.50	1.00	2.50
276-280, 277-Last Jim Lee-c/a	0.40	0.80	2.00
281-New X-Men team/Byrne scripts & White Portrait-c/a begin (white logo)	1.10	2.70	6.50
281-2nd printing (red logo)	0.30	0.50	1.25
282-1st app. Bishop (never + 1 pg.)	2.00	5.00	12.00
282-Variant 2nd printing (1.00-c)	0.40	0.60	1.50
283-1st full app. Bishop	2.10	5.80	14.00
284-286, 287-Bishop joins team, 290-Last Persaxon-c/a, 294-Brandon Peterson-c/Byrne-a	0.30	0.60	1.50
284, 296 (1.50)-Polybagged w/trading card	0.40	0.80	2.00
297-299, 301-303, 305-309, 311	0.30	0.50	1.25
300-(3.95, 68 pgs.)-Holo-gafx foil-c, Romita, Jr.-c/a	1.00	2.00	5.00
304-(3.95, 68 pgs.)-Magneto hologram on-c, 30th anniversary issue, Lee-a (4 pgs.)	1.00	2.00	5.00
307-Gold ed.	0.60	1.20	3.00
310-(1.95)-Wolverine & trading card sheet	0.40	0.80	2.00
312-321, 312-Begin 1.50-c, bound-in card sheet	0.30	0.60	1.50
316, 317-(2.95)-Foil enhanced editions	0.60	1.20	3.00
318-322-(1.95) Die-cut (cover #320 Gold ed.)	0.40	0.60	2.00
323, 324, 326-327, 325-return from "Age of Apocalypse"	0.40	0.80	2.00
325-Anniversary issue (3.95), Gatefold-c	0.80	1.60	4.00
Special 1 (12/90)-Kirby-c/a	7.10	21.00	50.00
Special 2 (11/91)	6.40	19.00	45.00
Annual 3 ('79)-New art, Wolverine still in ally yellow costume	2.40	7.30	17.00
Annual 4 ('80)-Dr. Strange-c/story	1.30	3.90	7.50
Annual 5 ('81)	1.00	2.50	6.00
Annual 6-8 (82-84, 52 pgs.)-6-Dracula app.	1.00	2.00	5.00
Annual 9 ('1985)-Art Adams-a, New Mutants x-over from New Mutants	1.90	5.60	13.00
Annual 10 ('1986)-Art Adams-a	1.90	5.60	13.00
Annual 11 ('87)	0.60	1.20	3.00
Annual 12 ('88)-Evol War, Art Adams-a/gi	0.80	1.60	4.00



Annual 13 (89)-Atlantis Attacks	0.60	1.20	3.00
Annual 14 ('90, 2 00)-1st app. Gambit (in our age) Art Adams-c/a	2.00	5.00	12.00
Annual 15 ('91, 2.00)-4 pg. origin; Wolverine solo book-s/story, 4th app. G-Force	0.80	1.60	4.00
Annual 16 ('92, 2.25)-Joe Lee-c/a(2 stories)	0.50	0.90	2.25
Annual 17 ('93, 2.95) Polybagged w/card	0.60	1.20	3.00
Annual 18 ('94, 2.95, 68 pgs.) The Earth Principle Saga (1990-92 '95)	1.90	5.60	13.00
'95, 3.95, 3.95)-wrap around-c	0.60	1.70	4.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1993, One-shot
Marvel Comics Group
an Supplement to The Dallas Times herald 3.00 9.40 22.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (1.95, 52 pgs.)
Marvel Comics Group
Art Byrne/Austin-r 0.80 1.60 4.00

UNDERDOG (TV)
Aug.1970-No. 10 Jan. 1972, Mar. 1975-No. 23, Feb. 1979
Charlton Comics/Gold Key
1 (1st series, Charlton) 7.50 23.00 60.00
2-10 4.40 13.10 35.00
1 (2nd series, Gold Key) 5.00 15.00 40.00
2-10 3.10 9.00 25.00
11-23, 11 1st app. Shack of Sidekicks 1.90 5.00 15.00

UNDERDOG SUMMER SPECIAL
Oct. 1993 (2.25 cover)
Harvey Comics
1 0.50 0.90 2.25

UNDERWORLD UNLEASHED
Nov. 1995-Present (2.95 color, limited series)
DC Comics
1,2-Wilds-c 0.60 1.20 3.00
- Apokolips-Dark Uprising 1 (3.95) 0.40 0.80 2.00
- Batman Dies (3.95)-a/n 1 (2.95)-Batman app. 0.60 1.20 3.00
- Abyss-Hell's Sentinel 1 (2.95)-Alan Scott, Phantom Stranger, Zatanna-app. 0.60 1.20 3.00
- Patterns of Fear-(2.95) 0.90 1.20 3.00

UNEARTHLY SPECTACULARS
Oct. 1965-No. 3, Mar. 1967 (#1: 12¢, 2, 3, 25¢ guarts)
Harvey Publications
1-Tiger Boy, Simon-c 1.90 5.60 13.00
2-Jack O. Frost, Tiger Boy & Three Racketeers app., William von Wood, Ayers-a 2.00 6.00 14.00
3-Jack O. Frost app.; Williamson/Crandall-a 3.00 9.40 22.00

UNEXPECTED, THE (Formerly Tales of the...)
No. 105, Feb.-Mar. 1968-No. 222, May 1982
National Periodical Publications/DC Comics
105-Beigin 12¢ issues 2.90 8.60 20.00
106-113, 113-Last 12¢ issue 2.50 6.30 15.00
114, 115, 117, 118, 120, 122-127 1.00 2.50 6.00
116, 119, 121, 128-Weightson-a 1.30 3.00 8.00
129-162, 132, 136-(52 pgs.), 157, 162-(100 pgs.) 0.60 1.20 3.00
163-188; 187, 188-(44 pgs.) 0.30 0.60 1.60
188, 190, 192, 195-(1.00, 68 pgs.) 0.40 0.80 2.00
191-Rogers-a(p) (1.00, 68 pgs) 0.60 1.20 3.00
196-221; 200-Return of Johnny Peril 0.30 0.60 1.40

UNION
June, 1993-No. 0, July, 1994 (1.95, color)
Image Comics
0-(7/94, 2.50) 0.50 1.00 2.50
0-Alternate Perspective (see Deathblow #5 1.00 2.00 5.00
0-(2.50)-Embossed foil c-Cassata-c/a-in all 0.50 1.00 2.50
1-(1.95)-Newsstand ed. w/o foil c 0.40 0.80 2.00
2-4, 4-(7/94) 0.40 0.80 2.00

UNITY
Feb. 1995-Present (2.50, color)
Image Comics
1-3, 5-8 0.50 1.00 2.50
4 (1.95)-Newsstand, WildStorm Rising Part 3 0.40 0.80 2.00
4 (2.50)-Direct Market, WildStorm Rising Part 3, Bound-in Card 0.50 1.00 2.50

UNITY
No. 0, Aug. 1992-No. 1, 1992 (Free, color)
Valiant
1-Bob Smith-c/a, prequel to Unity x-overs in all Valiant titles; free to everyone that bought all 8 Unity titles that month 0.80 2.00 5.00
0-Red logo; scarcer (5,000 made) 3.00 9.00 20.00
0-Gold variant 2.00 6.00 15.00
1-Epilogue to Unity x-overs; 1 copy available for every 8 Unity books ordered 0.70 2.00 5.00
1-(Gold)-Promotional copy 2.00 6.00 15.00
1-(Platinum)-Promo copy; scarcer 4.00 11.00 25.00
- Yearbook 1 (2.95, 3.95)-'1994' in indicia 0.80 1.60 4.00

UNIVERSAL MONSTERS
1990 (1.95/4.95, color, 52 pgs.)
Dark Horse Comics
Frankenstein-en. Original movie adaptation; painted-c 0.80 1.60 4.00
Dracula-on (4.95) Original movie adaptation 1.00 2.00 5.00
Mummy-en (4.95)-Original movie adaptation 1.00 2.00 5.00
Creature from the Black Lagoon-(4.95)-A. Adams/Austin-c/a 1.00 2.00 5.00

UNKNOWN SOLDIER (formerly Star-Spangled War Stories)
205, Apr.-May 1977-No. 268, Oct. 1982
National Periodical Publications/DC Comics
205-268; 251-Enemy Ace begins 0.40 0.80 2.00

UNKNOWN WORLDS
Aug. 1960-No. 57, Aug. 1967
American Comics Group
1-Whitney-c/a most issues 13.00 38.00 115.00
2-5; 2-Dinosaur-c/story 7.00 20.00 60.00
6-11; 9-Dinosaur-c/story, 11-Last 10¢ issue 5.00 15.00 45.00
12-19, 12¢ issues thru #57 4.00 12.00 35.00
20-Horrific cameo (12-1/62-63) 4.00 13.00 40.00
21-35 2.00 7.00 22.00
36-"The People vs. Hendricks" by Craig; most popular ACG story ever 3.00 9.00 27.00
37-46 2.00 7.00 20.00
47-Wi ard son-c/Adkins, into the Unknown #96, 3 pgs., Craig-a 2.00 7.00 22.00
48-57, 49, 50, 54-Otto-a, 53-Frankenstein app. 2.00 6.00 17.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No. 6, Nov. 1975 (1.00, B&W magazine)
Marvel Comics Group
1-Williamson/Krenkel/Toth/Evans/Frazetta-c/Wrightson/Alcala/Wood/Williamson/Torres-a 0.80 1.60 4.00
2-6; 2, 3-Perez-a 0.60 1.20 3.00
Special 1 ('76, 100 pgs.)-Newton painted-c 0.60 1.20 3.00

UNTOLD LEGEND OF THE BATMAN, THE
(1-6, 1980-No. 3, Sept. 1980 (Mini-series)
DC Comics
1-Origin, Joker-c, Byrne-a 0.80 1.60 4.00
2, 3 0.60 1.20 3.00
1 3, Batman Cereal premium (1989, 28 pgs., 6x9") 1st & 2nd part, pgs. cvrs! 0.40 0.80 2.00

UNTOLD TALES OF SPIDER-MAN
Sep 1995-Present (.99¢, color)
Marvel Comics
1-4-Bulekis 0.20 0.40 1.00

UNUSUAL TALES (Dear Beetle #50 on)
Nov. 1955-No. 49, Mar-Apr. 1965
Charlton Comics
1 15.00 50.00 120.00
2 7.00 21.00 55.00
3–5 4.00 12.00 33.00
6-Dikka-c/a/ly 6.00 17.00 44.00
7,8-Dikka-c/a 12.00 36.00 95.00
9-Dikka-c/a (20 pgs.) 13.00 38.00 100.00
10-Dikka-c/a(4) 15.00 45.00 120.00
11-13/58, 68 pgs.)-Dikka-c(4) 14.00 41.00 110.00
12, 14-Dikka-a 9.00 28.00 75.00
13, 16-20 3.00 10.00 26.00
15-Dikka-c/a 9.00 27.00 72.00
21, 24, 28 2.00 7.00 18.00
22, 23, 25-27, 29-Dikka-a 6.00 18.00 48.00
30-49 2.00 6.00 16.00

U.S. AGENT (See Captain America #354)
June 1993-No. 4, Sept. 1993 (1.75, color, mini-series)
Marvel Comics
1–4 0.40 0.70 1.75

USAGI YOJIMBO (See Albedo & Space Usagi)
8/84-No. 1987-No. 28? (2.00, B&W)
Fantagraphics Books
1 0.80 1.60 4.00
2-9, 11-28 0.40 0.80 2.00
8, 8, 10-2nd printings (2.00) 0.40 0.80 2.00
10-TMNT app. 0.80 1.60 4.00
29-36 (2.25-c) 0.50 0.90 2.25
Color Special 1 (11/89, 2.95) 0.60 1.20 3.00
Summer Special 1-(1986, 2.75, B&W) 1.30 3.30 8.00

USAGI YOJIMBO
Mar 1995-Present (2.75, color)
Mirage Studios
V2#1-16: 1-TMNT app. 0.60 1.10 2.75

VALERIA THE SHE-BAT
Sep 1995 (2.50, color)
Windjammer
1–2 0.50 1.00 2.50



Usagi Yojimbo #15

VALOR
Nov 1992- Sept 1994 (1.25/1.50, color)
DC Comics
1-12:2-Supergirl app, 4-Lobo app, 12-Lobo cameo 0.30 0.50 1.25
13-23: 13-Begin 1.50-c, 17-Death of Valor, 18-23: Build-up to Zero Hour, 23-Zero Hour 0.30 0.60 1.50

VAMPIRE BITES
May 1995-Present (2.95, B&W)
Braastorm Comics
1-pin-ups 0.60 1.20 3.00

VAMPIRE LESTAT, THE
Jan, 1990-No. 12, 1991 (2.50, mini-series)
Innovation
1 4.30 12.90 30.00
1-2nd-4th printings 0.50 1.00 2.50
2 2.10 4.60 10.00
2-2nd & 3rd printings 0.50 1.00 2.50
3–5 1.30 3.30 8.00
6–12 1.00 2.00 5.00
Note: 2nd printings of mass issues exist and are worth cover price.

VAMPIRELLA
Sept, 1969-No. 112, Feb, 1983, No. 113, Jan, 1988
Warren Publishing Co. (B&W/b, magazine size)
1-Intro Vampirella, Pantelis-c 41.00 124.00 290.00
2-Amazing series begins, ends #17 15.70 47.00 110.00
3-Scarce, low distribution 34.00 101.00 235.00
4-7: 5, 7-Frazetta-c 9.00 28.00 65.00
8-Vampirella begins as serious series 9.30 28.00 65.00
9-Intro Pantelis Brm cover 8.00 24.00 55.00
10-No Vampirella story 3.10 9.00 22.00
11-15: 11-Origin & 1st app. Pendragon 5.40 16.30 38.00
16-18, 20-25 3.40 10.30 24.00
19-('1973 Annual) 5.00 15.00 35.00
26, 28-36, 38-40, 31-Frazetta-c 2.50 6.30 15.00
27-('1974 Annual) 3.30 8.00 20.00
37-('1975 Annual) 3.00 7.30 16.00
41-45, 47-55 2.40 4.80 12.00
46-Origin of Vampirella retold (10/75) 2.40 4.80 12.00
51-99 1.60 3.20 8.00
100-(95 pgs.)-Reprint special, origin retold 3.50 7.30 18.00
101-110, 112 3.20 6.40 16.00
111-Guns Collector's Edition (2.50) 3.60 7.20 18.00
113 (1988) 10.00 20.00 50.00
Annual 1 ('1972)-New origin Vampirella 23.00 69.00 160.00
Special 1 ('1977, Large squarebound) 3.00 7.50 18.00

VAMPIRELLA (HARRIS COMICS)
(Also see Curse! ... I'll go Book, Vengeance of ...)
Nov, 1992-No. 5, Nov, 1993 (2.95, color)
0- 0.70 1.70 4.00
0-Gold 2.50 10.00 45.00
1-Jim Balent inks & A. Hughes c-in #1-3 4.50 14.40 34.00
1-2nd printing 1.00 2.00 5.00
2 4.60 9.20 23.00
3-5: 3-5 contain certificates for free Dave Stevens Vampa poster. 1.40 2.80 7.00
Vampirella TPB (10/93, 3.95)-rl:1-4, Judo-c 6.00

...CLASSIC
Feb 1995-Aug 1995 (2.95, color)
1-4-r: A. Goodwin/V. Gonzalez pinup 0.60 1.20 3.00

... MORNING IN AMERICA
1993-No. 4, 1992 (3.95, B&W, mini-series)
1-All have Nakai pd/Veitch-c 1.40 2.80 7.00
2–4 1.00 2.00 5.00

...PIN-UP SPECIAL
Oct 1995 (2.95, color, one-shot)
1-Hughes-c, pin-ups by various 0.60 1.20 3.00

...SHADOWHUNTER: CREATURES OF THE NIGHT
1995 (4.95, color, limited series)
1 1.00 2.00 5.00

...STRIKES
Sep 1995-Present (2.95, color, limited series)
1-photo-c 0.60 1.20 3.00

VAMPIRE TALES
Aug, 1973-No. 11, ...ate, 1975 (B&W magazine)
Marvel Comics Group
1-Morbius, the Living Vampire begins by Marcos (1st solo Morbius series & 5th Morbius app.) 3.00 9.90 23.00



Vigilante #2

2-Intro Satana, Stenshiro-c 1.70 4.00 10.00
3, 4, 11; 3-Satana app, 6-1st Lilah app., 8-Blade app. cover forms of Dracula 1.00 2.00 5.00
5-Origin Morbius 1.30 3.00 7.50
Annual 1 ('1977)-Heath-c/a? 0.60 1.20 3.00

VAMPS
Aug, 1994-Jan. 1995 (1.95, color, limited series, mature)
DC Comics
1-Bolland-c 1.00 2.00 5.00
2-6-Bolland-c 0.60 1.20 3.00

VANGUARD (DILIPOS) (.68/1.45) (See Megaton & Savage Dragon)
1987 (1.50, color)
Megaton Comics
1-Erik Larsen-c/a) 0.70 1.40 3.50

VANGUARD
Oct, 1993-Present (1.95 color)
Image Comics
1-6, 1: Gatefold-c, 5a, preview w/ cover, Erik Larsen back-up, 3-(12/93) w/dice-12/94, 4 Bresenker back up, 5-Angel Med-lay-out! 0.40 0.80 2.00

VANGUARD ILLUSTRATED
Nov, 1983-No. 11, Oct 1984
Pacific Comics
1-6, 8-11: 2-Dave Stevens-c 0.30 0.60 1.50
7-1st app. Mr. Monster 0.40 1.00 5.00

VAULT OF EVIL
Feb, 1973 -No. 23, Nov, 1975
Marvel Comics Group
1-(1952 reprints begin) 0.60 1.20 3.00
2-23: 3,4-Brunner-c 0.40 0.70 1.75

VAULT OF HORROR, THE
Aug, 1990-No. 6, June, 1991 (1.95 to #6 68 pgs.)
Gladstone Publ.
1 0.80 1.60 4.00
2 (6/4-Begats 2.00-c 0.40 0.80 2.00

VELOCITY
Nov 1995-Present (2.50, color)
Image Comics
1-Bisley-c 0.50 1.00 2.50

VENGEANCE OF VAMPIRELLA
Apr 1994-Present (2.95, color)
Harris Comics
1-(3.50)-Cameo by Pol in cover, "bloodied" wraparound-c 3.30 8.30 20.00
1-(3.50)-2nd printing; blue foil-c 1.00 2.00 5.00
1-Gold 8.00 16.00 40.00
2 2.40 4.80 12.00
3,4 1.40 2.80 7.00
5 - 20; 8-Polybagged w/trad rpg card; 10-w/cutpon for Hyde-2S poster

11, 19-Polybagged w/trading card 0.60 1.20 1.80
...Bloodkind ('95, $ 6.95, TPB) 4.00

VENGEANCE SQUAD
July 1975. No. 6, May, 1976 (#1: 3 are 25¢ issues)
Charlton Comics
1-Mike Maurer, Private Eye begins by Staton 0.40 0.80 2.00
2-6-Mono-a in all 0.30 0.60 1.65
5, 6-Modern Comics-r (1977) 0.10 0.20 1.40

VENOM (Marvel Comics)
...CARNAGE UNLEASHED
Apr 1995 - July 1995 (2.95, color, 11 and seven)
1–4 0.60 1.20 3.00
... FUNERAL PYRE
Aug. 1993. No. 1, Oct. 1993 (2.95, color, limited series)
1, 1.1-Hulk, Spider-Man & Venom app. in all 0.60 1.20 3.00
...LETHAL PROTECTOR (See Amazing Spider-Man #298)
Feb. 1993-No. 6, July, 1993 (2.25, limited series)
1-Red holo-grafic foil-c 1.00 2.00 5.00
1-Gold variant sold to retailers 2.60 8.00 19.00
1-Black c variant 21.00 64.00 150.00
2-6-Spider-Man app. in all 0.60 1.20 3.00
... NIGHTS OF VENGEANCE
Aug 1994-No. 4, Nov. 1994 (2.95, color, limited series)
1–4: 1-Red foil-c 0.60 1.20 3.00
...SEPARATION ANXIETY
Dec. 1994 - Mar. 1995 (2.95, color, 11 and seven)
1–4: 1-Embossed-c 0.60 1.20 3.00
...SINNER TAKES ALL
Aug 1995-Oct 1995 (2.95, color, limited series)
1–4 0.60 1.20 3.00
... SUPER SPECIAL
Aug 1995 ($ 7.95, color)
1-Flip book 0.80 1.60 4.00
...THE ENEMY WITHIN
Feb. 1994-No. 3, Apr. 1994 (2.95, color, limited series)
1-3: Darrogotten & Morbius app. 1: Glow-in-the-dark-c 0.60 1.20 3.00
...THE MACE
May 1994-No. 3, July 1994 (2.95, color, limited series)
1-3: 1-Embossed cover 0.60 1.20 3.00
...THE MADNESS
Thru. 1995-No. 3, Jan. 1994 (2.95, color, limited series)
1-3: Kelley Jones-c/a. 1-Embossed-c 0.60 1.20 3.00

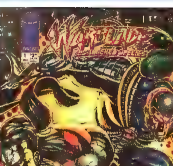
VERDITKA
Mar 1995-Present (2.95, color, adult mystery
Verotik
1,2 1.20 2.40 6.00
3–5 0.60 1.20 3.00

VERTIGO (DC COMICS)
...GALLERY
1995 (-1 50, color, one-shot)
1-pin-ups by various, Wrightson-c 0.70 1.40 3.50
...JAM
Aug. 1993 (3.50, co or, 68 pgs.)
1-Sandman by Gaiman, Swamp Thing, etc. 0.80 1.60 4.00
...PREVIEW
1992 (75¢, color, 36 pgs.)
1-Vertigo preview; Sandman story by Gaiman 0.40 0.80 2.00
...VISIONS
1993 (1994 (Color, 68 pgs.
The Geek 1 (3.95, 6/93) 0.80 1.60 4.00
The Phantom Stranger 1 (3.50, 10/93) 0.70 1.40 3.50
Oz Occult 1 (3.95, 7/94) 0.80 1.60 4.00

VERY VICKY
1993?-Present (2.50, B&W)
Meet Danny Doran
1–8 0.50 1.00 2.50
...Calling All Hi Fidelities ('95, 2.50) 1– 0.50 1.00 2.50

V FOR VENDETTA
Sept. 1988-No. 10, May, 1989 (2.00, color, maxi-series)
DC Comics
1-10: Alan Moore scripts in all 0.40 0.80 2.00
TPB (1990, 14.95) 15.00

VICTORY
June, 1994 Dec. 1994 (2.50, color, limited series)
Topps Comics



Warblade #1

1–5 0.50 1.00 2.50

VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
Nov 1995-Present (2.50, color, limited series)
DC Comics
1, 2-Robertson-a 0.50 1.00 2.50

VINTAGE MAGNUS (Robot Fighter)
Jan, 1992-No. 4, Apr 1992 (2.25, co or)
Valiant
1-Cover c/Magnus #22 0.00 1.00 2.00
2–4 0.60 1.20 3.00

VIOLATOR (See Spawn #2,
May 1994-Aug 1994 (1.95, color)
Image Comics
1-Alan Moore-s 0.80 2.00 5.00
2-3: Alan Moore-sr pts. 2,3. Bart Sears c/p/i/a/pr 0.80 1.60 4.00

VIOLATOR VS. BADROCK
May 1995 Aug 1995 (2.50, color, limited series)
Image Comics
1–4: Alan Moore-s, 1—variant-c (3?) 0.50 1.00 2.50

VIRTUA FIGHTER
Aug 1995-Present (2.95, color)
Marvel Comics
1-Sega Saturn game 0.60 1.20 3.00

VIRUS
1993-No 4 1993 (2.50, color)
Dark Horse Comics
1-4-Ploog-c 0.50 1.00 2.50

VISION, THE
Nov 1994-Feb 1995 (1.75, color)
Marvel Comics
1–4 0.40 0.80 1.75

VISIONS
No. 1, 1979 No. 5, 1983 (B&W fanzine)
Comic Media Inc.
1-Fleming Gamet stories 8.00 24.00 55.00
2-Fleming Gamet stories 4.30 13.00 30.00
3-Fleming Gamet stories 2.16 6.00 15.00
4-Fleming Gamet covers and info 2.90 8.60 20.00
5 (1983)-1-page Fleming Gamet 1.20 2.90 7.00
Note: After No. 4, Visions became an annex publication of The Atlanta Fantasy Fair

VISITOR, THE
Apr 1995 Nov 1995 (2.50, color)
Valiant Comics
1–13, 0-Harbinger revealed 0.50 1.00 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb 1995 Mar 1995 (2.95, color, limited series)
Valiant
1-2: 1-X-O Manowar, Armorines & Dr. Solar app. 0.60 1.20 3.00

VOODOO-ZEALOT: SKIN TRADE
Aug 1995-(4 95, color, one-shot)
Image Comics
1 1.00 2.00 5.00

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov. 1988-No. 547, April, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Pub./Disney/Gladstone
511-Muzzles app. 1.20 2.00 7.00
512 0.80 1.60 4.00
513-520, 518-Infinity-c 0.50 1.00 2.50
521-545, 541-546 are 52 pgs. 0.40 0.80 2.00
546, 547 (1.95, 68 pgs.) 0.60 1.20 3.00
548-(1.50, 6/96) 1st Disney issue 0.50 0.90 2.25
549, 551-570, 572, 573, 577 579, 581, 584 0.40 0.80 2.00
550-(2.25)-O.Duck by Banks 0.60 1.20 3.00
571-(2.95, 68 pgs.)-60th Anon Bonds (rt by Barks from 1947 Cinemas Premium 0.90 1.70 4.25
574-5/6, 580, 582, 583 (2.95, 68 pgs.) 0.80 1.60 4.00
585-(2.50, 52 pgs.)-Reprints #140 0.80 1.60 4.00
586, 587-(1.50)-Gladstone begins again 0.40 0.80 2.00
588-598 0.40 0.80 2.00

WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No. 19, Sept. 1993-Present (1.50, color)
The Bns.or Ham.Ton Company (Gladstone)
19, 21, 24, 26-30: 19-Barks, Mickey-c, 27-Barks "Omelet" story c/WDCBS #146 0.40 0.80 2.00
20-(2.95, 68 pgs.)-Barks-r 0.80 1.60 4.00
25-(2.95, 68 pgs) 0.80 1.60 4.00

WALT DISNEY'S DONALD DUCK
Oct. 1986-No. 279, May, 1990; No. 280, Sept, 1990-Present (Color)
Gladstone Publ
246 1.70 4.00 10.00
247-249 1.00 2.00 5.00
250-(1.50, 68 pgs.)-Reprints FC #9 2.10 6.00 15.00
251-256 0.80 1.50 3.75
257-(1.50, 52 pgs.)-c/Vacation Parade #1 0.80 1.60 4.00
258-260 0.60 1.20 3.00
261-277 0.50 0.90 2.25
278, 279-(1.95, 68 pgs.) 0.50 1.00 2.50
280-285, 287 294, 280-Begin 1.50-c 283-Rose-a/scripts & part-c 0.50 0.90 2.25
286-(2.95, 68 pgs.)-"Happy Birthday, Donald"-c 0.70 1.40 3.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-No. 20, Apr, 1990 (95¢, color)
No. 21, Aug. 1993-Present (1.50, color)
Gladstone Pub./Disney Comics
1 1.10 2.20 5.50
2-c/Four Color #308 0.50 0.90 2.25
3, 4, 6, 7, 9-11, 13, 15-18 0.40 0.80 2.00
5, 8-Rosa art 0.70 1.30 3.25
12-Rosa story/art w/ Barks poster 0.80 1.60 4.00
14-c/FC 29 - The Mummy's Ring (Barks) 0.60 1.20 3.00
19, 20-(1.95, 68 pgs.) 0.60 1.20 3.00
21-Rosa c,/Secret of Hondanza (D.D. #46) 0.50 0.90 2.25
22-c/FC 282-The Flatland Parrot (Barks) 0.50 0.90 2.25
23-27, 28/31, 21,23,29-Rosa-c, 31-Ribeck-c 0.40 0.80 2.00
28 (2.95, 68 pgs)-c/FC 199, Sherriff of Bullet Valley (Barks) 0.80 1.60 4.00
30-32 95, 68 pgs)-c/FC 367 "Christmas for Shacktown" (Barks) 0.80 1.60 4.00

WALT DISNEY'S DONALD DUCK ADVENTURES
Jan'e, 1990-No. 38, July, 1993 (1.50, color)
Disney Comics
1-Rosa story & art (1st Disney issue) 0.60 1.60 4.00
2–38 0.30 0.60 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 242, Apr, 1990 (Color)
No. 243, Jn.ar, 1990-Present
Gladstone Pu.bl./Disney Comics #243: 200/Gladstone #201 cm

210-v1to Beagle Boys	1.00	2.50	6.00
215-2131	0.50	1.00	2.50
219-Son Of The Sun by Rosa	2.10	6.00	15.00
220-Don Rosa story	1.00	2.00	5.00
221-220, 224, 225, 227-Rosa-a	0.60	1.20	3.00
231-240, 255-Rosa story/art	0.50	1.00	2.50
241, 242-(1.95, 68 pgs.)	0.60	1.20	3.00
243-249, 251-254 (1.50) 283-v1WOCS #98	0.30	0.90	2.25
250-(2.25, 52 pgs.)-Barks-r	0.60	1.20	3.00
295-The Life and Times of Scrooge McDuck Pt.1- Rosa-c/a/script/s		1.00	2.50
296-299-The Life and Times of Scrooge McDuck Pt.2-7- Rosa-c/a/script/s	0.60	1.20	3.00

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1-3)
Nov. 1987-Aug. 21, May. 1990 (95¢, color)
No. 22, Sept. 1993-Present (1.95, color)
Gladstone Publ

1	1.00	2.50	6.00
2-5-5 Rosa-c/a	0.50	1.00	2.50
6-10-9, 14-Rosa art	0.40	0.80	2.00
20, 21-(1.55), 20-Rosa-c/a	0.60	1.20	3.00
22 (1.50), Rosa cover, 0.5 #36	0.50	0.90	2.25
23-12 95, 68 pgs.)-Vs. Phantom Blot, Barks-r	0.80	1.60	4.00
24-26,29, 31-32-24, 25, 29,31,32-Rosa-c, 25-0.5 #21	0.40	0.80	2.00
27-Guardians of the Lost Library Rosa-c/a/story; origin of the Junior Woodchuck Guidebook	0.60	1.20	3.00
28-12 95, 68 pgs)-r/0.5 #13 with restored missing panels, Rosa-c	0.80	1.60	4.00
30-(2.95, 68 pgs)-r/0.5 #12 Rosa-c; 33-(2.95)	0.80	1.60	4.00

WALT KELLY'S ...
Dec. 1967-Apr. 1988
Edgar Comics

Christmas Classics 1 (1987, 1.75 color)	0.40	0.70	1.75
Springtime Tales 1 (1988, 2.50)	0.50	1.00	2.50

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
Jaffy Aug. 1972-No. 9, Aug-Sept. 1973 (All 20¢ issues)
DC Comics (All reprints)

1-Batman-r/Story; Green Lantern-r/G.L.#1	1.30	2.60	6.50
2-Batman, Joker, Penguin-r/story reprinted from Batman #25	1.30	3.30	8.00
3-9-All GA reprints	0.80	1.60	4.00

WARBLADE: ENDANGERED SPECIES
Jan 1995 Apr 1995 (2.50, color, limited series)
Image Comics

1-4-1-Gatefold, wraparound-c	0.50	1.00	2.50

WARCHILD
Jan 1995 - Present (2.50, color)
Marc Mam Press

1-Gatefold-c/s	0.60	1.20	3.00
2-3	0.50	1.00	2.50
1.5-variant-c	0.60	1.20	3.00



Warlock #2

WARLOCK (The Power Of...) (See Fantastic Four 66, 67, Incred. Hulk 178, Infinity War, Marvel Premiere, Silver Surfer #46, Strange Tales, Thor 165) Aug. 1972-No. 8, Oct. 1973; No. 9, Oct. 1975-No. 15, Nov. 1976
Marvel Comics Group

1-Gilgan retold by Kane	3.60	10.70	25.00
2	1.60	5.00	11.00
4-8; 4-Death of Eddie Roberts	1.30	3.10	7.50
9-2nd Thanos saga begins; Thanos cameo; Starlin c/a in #9-15	1.50	4.00	9.00
10-Origin recap Thanos & Gamora, Thanos-c/story; Thanos vs.	4.20	13.00	30.00
Magus-c/story	3.60	11.00	25.00
11-Thanos app.; Warlock dies	1.60	5.00	11.00
12-14; Saga cont.; 14-Last 25¢ issue	1.60	4.70	11.00
15-Thanos-c/story	3.30	10.00	23.00

WARLOCK (...Spec. #1 Edition on cover)
Dec. 1982-No. 6, Jan. 1983 (2.00, Direct)
Marvel Comics Group

1-6-Thanos-c/Starlin Tales 178-181, Warlock 9-15, Marv. Team-Up 55, Avengers Ann. 7, Marv. 2-in-1 Ann. 2	1.20	3.00	7.00
Special Edition #1 (12/83)	0.50	1.00	2.50

WARLOCK
May, 1992-No. 6, Oct. 1992 (2.50, color, mini-series)
Marvel Comics

V2#1-6-r/Warlock Special Edition series	0.50	1.00	2.50

WARLOCK AND THE INFINITY WATCH
Feb. 1992-July 1995 (1.75/1.95 color)
Marvel Comics

1-Starlin scripts beg.; Austin-c/a(i) in 1-4, 7, sequel to Infinity Gauntlet; brief origin recap Warlock	0.80	1.60	4.00
2-Reintro Moondragon	0.70	1.40	3.50
3	0.50	1.00	2.50
4-24, 26, 27 ? Reintro The Magus, Moondragon app., 8, 9 Gamora battles Thanos-c/story; 10 Thanos-c/story 13-Hulk app.	0.40	0.70	1.75
25-(2.95, 52 pgs.)-Die-cut embossed double-c; Thor & Thanos app.	0.60	1.20	3.00
28-42: 28-Begin 1.95 c; Loses die cut card stock; 42-Final issue	0.40	0.80	2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb. 1994 (2.00, color, mini-series)
Marvel Comics

1-(2.95)-Holo-gram foil & embossed-c; origin retold, Starlin scripts begin; Keith Williams-c	0.60	1.20	3.00
2-8; 3-Thanos & Mephisto-c app.; 4, 7-Magus-c/story	0.40	0.80	2.00

WARLORD, THE
Jan-Feb, 1976-No. 133, Warner 1988-89
National Periodical Publications/DC Comics

1-Conf'd from 1st Issue Specials; Mike Grell-a	2.10	6.40	15.00
2-Intro Machette	1.30	3.30	8.00
3-5	0.90	2.10	5.50
6-10-6-Issue Moorish; 9-New costume	0.90	1.70	4.25
11-20; 11-Origin r/	0.70	1.30	3.25
21-40, 37, 38-Origin Omar; by Starlin	0.50	0.90	2.25
41-47, 49-52, 54-Reprints #1	0.30	0.60	1.40
48-(52 pgs.)-1st app. Arak	0.50	0.90	2.25
53-130, 132: 100-Double size	0.30	0.60	1.40
131-1st Gielleb-a at DC (9/88)	0.60	1.20	3.00
133-Last issue (52 pgs., 1.50)	0.30	0.60	1.50
Annual 1 (1982)	0.40	0.80	2.00
Annual 2-6 (1983-87)	0.20	0.40	1.00

WARLORD
Jan, 1992-No. 6, June, 1992 (1.75, color, mini-series)
DC Comics

1-6; Grell-c & scripts in all	0.40	0.70	1.75

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152)
Apr. 1994-Present (1.50, color)
Marvel Comics

"Adrian" Gibson (on date, 75¢, BAN) 16 pgs.)	0.20	0.30	0.75
1-2.95, 52 pgs.)-Collectors Ed., embossed foil c/; Cable app.	0.60	1.20	3.00
1-2.00, 52 pgs.)-Newsstand Ed.; Cable app.	0.40	0.80	2.00
2-14, 16-20 2-Bound-in trading card sheet, Cable app.; 2,3-Deathlok app.	0.30	0.60	1.50
8-(2.95)-Polybagged w/16 pg. Marvel Action Hour preview and acetate print, red/yellow logo	0.60	1.20	3.00
15-(2.50)-Flip Book	0.50	1.00	2.50



Warstrike #1

WAR PARTY
Oct. 1994-Present (2.95, B&W)
Lightning Comics

1-1st app. Deathmask	0.60		03

WARRIOR NUN AREALA
Dec. 1994 - Present (2.95, color)
Antarctic Press

1	01		31
1-Signed w/COA	1.20		4.00
Book 1 "El Gato" -(7/95, 2.95, color) 1-2	0.60		2.00

WARSTRIKE
May 1994-Nov 1995 (1.95, color)
Malibu Comics (Ultraverse)

1-3-1.5-monsoon-c	0.40		1.00
1-Ziff 5000 ...enveloped over foil	2.50		6.00
Giant Size 1-(12/94, 2.50, 44 pgs)-Prelude to Godwheel	0.50		1.25

WARZONE
1995 (2.95, B&W)
Entity Comics

1-3	0.60		1.50

WATCHMEN
Sept, 1986-No. 12, Oct, 1987 (mini-series, DC Comics

1-12	0.90	1.80	4.00

WEAPON X
Apr, 1994 (12.95, color, one-shot)
Marvel Comics
r/s of Marvel Comics Presents #72-84

1	4.00	8.00	18.00

WEAPON X
Mar 1995-Jan 1995 (1.95 color)
Marvel Comics

1-Age of Apocalypse	1.20	2.40	6.00
2-4	0.80	1.60	4.00

WEAPON ZERO
June 1995-Present (2.50, color)
Image Comics

1 4-Simonson script	0.50	1.00	2.50

WEB OF SCARLET SPIDER
Oct 1995 Present (1.95 color)
Marvel Comics
1,2-replaces "Web of Spider-Man"

	0.40	0.80	2.00

WEB OF SPIDER-MAN
April 1985 Sep 1995
Marvel Comics Group

1-Slim app. black costume	5.70	17.00	40.00
2,3	1.40	3.50	8.50

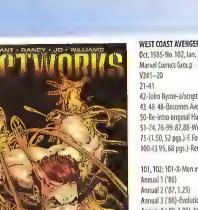
4-8-2-Hulk 2-cover 1.10 2.20 4.50
3-13; 10-Painted-c 1.10 2.20 4.50
14-24; 18; 19/500-1st app Venom (behind the scenes, not shown)
99-Amy Winthrop & Sofia 1.00 2.00 4.00
29-New Hobgoblin (Macendale), Wolverine app. 2.10 6.90 16.00
30-Origin recap Rose & Hobgoblin (Leeds) 2.10 6.90 15.00
31, 32-Six-part Venom storyline begins 1.70 4.20 10.00
33-37; 39-47, 49 1.60 3.10 7.25
38-Hobgoblin app 1.30 3.00 7.50
48-Origin & 1st full app of Venom; Hobgoblin (Demogoblin) card of Norm Spect Spider-Man #147 3.60 11.00 25.00
50-(1.50, 52 pgs.) 0.50 1.00 2.50
51-58 0.40 0.80 2.00
59-Cosmic Spidey cont. from Sp. Spider-Man 1.70 4.00 10.00
60-65, 68-81, 87, 89, 91-94, 96-Ryan & part Rose & Hobgoblin story 0.30 0.60 1.50
66, 84-Hobgoblin (Macendale) reborn-c/story 0.40 0.80 2.00
67, 69, 82, 86, 97-Green Goblin app, as a super-hero, 86-Demon leaves Hobgoblin, 1st Demogoblin 0.60 1.20 3.00
90-(2.95, 52 pgs.)-5 new holograms-c; polybagged w/poster 0.80 2.10 5.00
98-2nd print, gold hologram-c 0.60 1.20 3.00
99-Begin 4-part cross-w/Spirits of Venom 0.70 1.30 3.25
100-(95, 101-106, 108-109-Hobgoblin back-ups 0.40 1.80 4.50
100b-(2.95, 52 pgs.)-Holo graph foil-c/extra new Spider-Armor 0.70 1.30 3.25
107-111 107-Arana Sandstorm, Sand & Quicksand app 0.30 0.50 1.25
112-116; 1.18; 119; 121-124; 126-129; 132-Begin 3.50-c, cosmo-cat tracking card sheet, 113-Gambit app. 118-1st solo clone, Venom app. 119-Iron Man-c, Scarlet Spider, Venom app. 127-Mac Gargan pt. 2, 129-card insert 1.30 0.60 1.50
113 v2.(95)-Collector's Ed. polybagged w/chase-c, 1st app. of Spider-Man-c & cartoon & animation art 0.60 1.20 3.00
127 v1.(50)-Big book, Power & Responsibility pt. 10 1.00 2.00 5.00
117 (2.95)-Collectors edition foil-c/flip book 0.80 1.60 4.00
119 (6.45)-Direct ed. polybagged w/Marvel Milestone Arana S-M #150 & coupon for Arana, S-M #396, S-M #53 & Spect. S-M #278 1.10 2.70 6.50
120-(2.25)-Flip book w/preview of The Ultimate Spider-Man 0.50 0.90 2.25
125-(3.95)-Hobgoblin c-Gwen Stacy clone 0.80 1.60 4.00
125-(3.95)-Reverend 0.60 1.20 3.00
...Spare Special ('98, 3.95) 1-flip book 0.80 1.60 4.00
Annual 1-(.85) 0.60 1.20 3.00
Annual 2-(.86) Arthur Adams-a 1.30 3.00 7.50
Annual 3-(.95) 0.60 1.20 3.00
Annual 4-('88) Evolutionary War 0.70 1.40 3.50
Annual 5-('89) 2-00 Atlantis Attacks 0.60 1.30 3.25
Annual 6-('90, 2.00) Punisher backup story 0.60 1.30 3.25
Annual 7-('91, 2.00) Origin recap of Hobgoblin I, Gr. Green Goblin I & Venom; Carnage cameo-c 0.60 1.10 2.75
Ann. ad 8-('92, 2.25) Venom story, pt. 3 0.60 1.10 2.75
Annual 9-('93, 2.95)-Polybagged w/card 0.70 1.70 3.25
Annual 10/1.94, 2.95, gd. pgs.) 0.60 1.20 3.00

WEIRD MYSTERY TALES (See DC 100-Page Super Spectacular #43
July-Aug. 1972 (No. 24, Rare 1975
Nature of Peculiar & Publications
1 Kirby-c; Wrightson splash pg. 1.20 2.40 6.00
2 24-A: Starlin-a. 26-Wrightson-c 0.60 1.10 2.75

WEIRD SCIENCE
Sept. 1950-No. 4; Mar. 1951 (1.95, ea. oz. 68 pgs.)
G. Gladstone Publishing
1-4-Reprints. 3-Begin 2.00-c 0.40 0.80 2.00

WEIRD WAR TALES
Sept-Oct. 1971-No. 124, June, 1983
Nat and Periodicals Publications/DC Comics
1-Auburn-a-1-4, 7-c-1-7 1.60 3.20 8.00
2 3-Drucker-a. 2-Carroll-a. 3, 5-Heath-a 0.90 1.80 4.50
4-7, 9, 10, 5, 6, 10-Toth-a 0.70 1.40 3.50
8-Neal Adams-c(inf) 1.30 2.20 5.50
11-50 36-Corben-a. 41-Auberet-c/#2 0.50 0.90 2.25
51-63, 65-67 68-124-95 Irving/Kroger Creature Commandos
101-Intro/origin G.I. Robot 0.40 0.70 1.75
64, 68-Frank Miller-a 0.50 1.00 2.50

WEIRD WESTERN TALES (Formerly A... Star Western)
No. 12, Jr.-no. 36/Jr. 1972-No. 70, Aug. 1980
National Periodical Publications
12 (52 pgs.)-Jr-hi-sup. Jonah Hex/Bat. with & Pow Wow Smith
13 Dillon by Neal Adams/Wrightson 2.50 6.00 15.00



13-4th app. Jonah Hex, Neal Adams-a 2.50 6.00 15.00
14, 29-34-Toth-a. 29-Orig. Jonah Hex 1.40 2.80 7.00
15-Neal Adams c/a; no Jonah Hex 1.20 3.00 7.00
16, 17, 19-28, 30, 36-Jonah Hex-w/all 18 Last Jonah Hex 0.60 1.30 3.00
18, 35-J.a. Jonah Hex issue (7-8/73) & begins 1.10 2.20 5.50
37-70, 39-Origin/1st app. Scalphunter & begins 0.40 0.80 2.00

WEIRD WONDER TALES
Dec. 1973-No. 22 May, 1977
Marvel Comics Group
1 Wolverton-r/Mystic #6 (Eye of Doom) 0.50 1.00 2.50
2-22 '75-22-Dr. Druid (Druom)-r 0.40 0.80 2.00

WEIRD WORLDS
Aug-Sept. 1972-No. 9, Jan-Feb. 1974, No. 10, Oct.-Nov. 1974
Nationa- Periodical Publications
1 Joins Carter (Kurtzd of Mars & Edgar Rice Burroughs (1st DC app.)
Kubert-c, pt. 1 (8 pg. 20¢ issue) 1.00 2.00 4.00
2, 7 7 Late Jonah Hex-c/story 0.60 1.20 3.00
8-10 Joan Hex-c/app. Chaykin 0.40 0.70 1.75

WELCOME TO THE LITTLE SHOP OF HORRORS
Aug.-1951-Price 4.2.10 issue...Marvel Com...
...Atlas/Seaboard
1 3 0.50 1.00 2.50

WEREWOLF
Dec. 1966-No. 3, Apr. 1967
Dell Publishing Co
1 1st app. (Jasper Horn) 0.40 0.80 1.75
2, 3 0.40 0.80 1.75

WEREWOLF BY NIGHT (All w/ cover Gene Colan)
Sept. 1972-Aug. 43, Nov. 1977
Marvel Com cs Group
1-Ploog a cont'd/Marvel Spotlight #4 5.70 17.00 40.00
2 2.90 8.60 20.00
3-5 1.80 6.00 13.00
6-10 1.70 4.20 10.00
11-20 15-New origin, Dracula-c/story 1.30 3.10 8.00
21-31 0.80 2.10 5.00
32-Dog-n/1st app. Moon Knight (B/75) 0.40 1.10 2.50
33-2nd app. Moon Knight 0.40 1.30 3.00
34-36, 38-43 0.70 1.40 3.50
37-Moon Knight cameo 1.30 3.00 7.50

WEST COAST AVENGERS
Sept. 1984-No. 4, Dec. 1984 (Mini-series)
Marvel Comics Group
1 0.60 1.20 3.00
2-4 0.30 0.60 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Dec. 1985-No. 102, Jan. 1994 (Regular series)
Marvel Comics Group
V2#1-20 0.30 0.60 1.50
21-41 0.20 0.40 1.00
42-Iolnu Byrne-a/scripts begin, end 57 0.40 0.80 2.00
43 49 48-Becomes Avengers West Coast 0.20 0.40 1.10
50-Re-intro original Human Torch 0.30 0.60 1.50
51-74, 76-99, 87, 88-Wolverine-c/try 0.30 0.50 1.25
75 (1.50, 52 pgs.)-1 Four is-over 0.30 0.60 1.50
100-(1.95, 68 pgs.)-Red foil emblem-c/s, death of Mockingbird 0.80 1.60 4.00
101, 102: 101-X-Men x-over 0.30 0.50 1.25
Annual 1 ('86) 0.40 0.70 1.75
Annual 2 ('87, 1.25) 0.40 0.80 2.00
Annual 3 ('88)-Evolutionary War 0.60 1.10 2.75
Annual 4-('89, 2.00)-Atlantis Attacks 0.40 0.80 2.00
Annual 5 ('90, 2.00), Annual 6 ('91, 2.00) 0.40 0.80 2.00
Annual 7 ('92, 2.25)-Darkhawk app. 0.50 0.90 2.25
Annual 8 ('93, 2.95)-Polybagged w/card 0.60 1.20 3.00

WESTERN GUNFIGHTERS
Aug, 1970-No. 33, Nov. 1975 (1-6: 68 pgs., 7-52 pgs.)
Marvel Comics Group
1-Ghost Rider (western) begins, ends #7 1.00 2.00 5.00
2-33, 7-Origin Ghost Rider retold; 10-Origin Black Racer; 12-Origin Matt Slade 0.60 1.20 3.00

WESTERN KID, THE
Dec., 1971-No. 5, Aug. 1972 (All 20¢ issues)
Marvel Comics Group
1-Reprints: Kid Colt #33 0.30 0.50 1.25
2-5. 2-Ayers-a. 4-Severin-c 0.50 0.90 2.25

WESTERN TEAM-UP
Nov. 1973 (20¢)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid 0.40 0.70 1.80

WETWORKS
...ure, 1994 Present (1.95, color)
Image Comics
1 "JLA" cr-c; Gatefold wraparound-c, Portacio/Williams c/a
1.00 2.00 5.00
1-Chicago Comicon Ed. 1.40 2.80 7.00
2-4 0.40 0.80 2.00
2 Alien-pe Portacio-c, see Deathstroke #5 2.00 4.00 10.00
5-(2.50) 6-7, 9-11 0.50 1.00 2.50
8-(1.95)-Cover, Wildstorm Rising pt. 7 0.50 1.00 2.50
8 (2.50)-Direct Market Wildstorm Rising pt. 7 0.50 1.00 2.50
Sourcebook 1 (10/94, 2.50) Text & Alca-no comics 0.50 1.00 2.50

WHAM-O GIANT COMICS
Apr. 1967 (three-square size, 98¢, one-shot, full color)
Wham-O Mfg. Co
1-Rob-n & Gooby Bumpkin by Wally Wood 5.00 15.00 35.00

WHAT IF?
Feb. 1977 No. 47 Oct. 1984
Marvel Comics Group (All are 52 pgs.)
1 Brief origin Spider-Man, Elf. 2.60 7.70 18.00
2-Origin Hulk retold 1.70 4.00 10.00
3-5 1.30 3.10 8.00
6-10 E-D Spiveys pit in backup "Man-Spider." 1.20 2.90 7.00
11, 12 0.90 1.80 4.50
13-Cosmic Buscema-c/a 1.10 2.70 6.50
14-18 0.90 1.70 4.25
17-Ghost Rider & Son Of Satan app. 1.30 3.00 7.50
18-26, 29: 18-Begin 75¢-c, 19-Spider-Man 22-Origin Dr. Doom retold 1.00 2.00 4.25
27, 28: 27-X-Men app., Wi-d-c, 28-DD by Miller, Ghost Rider app 1.60 4.70 11.00
30-"What If... Spider-Man's Clone Had Lived?" 2.00 5.00 12.00
31-Begin 1.00-c, X-Men app., Wolverine app. 2.10 6.40 15.00
32-47, 37-Old X-Men & Silver Surfer app. 0.50 1.00 2.50
Special (6/88, 1.50, color) 0.40 0.80 2.00

WHAT IF...? (2nd Series)
July, 1989-Present (1.25/1.50, color)
Marvel Comics
1 V2#1-Evolutionary War 1.00 1.99 4.75
2-5; 2-D.D., Punisher app. 0.60 1.10 2.75

6-X-Men 0.90 1.60 4.00
7-Wolverine app.,Sutfield c/a(p) 0.90 2.30 5.00
8,10,11-Wolfantax-c(0) 0.50 0.90 2.25
9,12,X-Men 0.60 1.20 3.00
10-Punisher app. 0.60 1.20 3.00
12-15, 17-21, 23, 27-29-13-Frol X app., Jim Lee c, 15-Capulo c/a
23-X-Men 0.30 0.60 1.50
16-Conan battles Wolverine 0.90 1.80 4.50
22-Silver Surfer by Lim/Austin c/a 0.60 1.20 3.00
24-Wolverine, Punisher app. 0.60 1.10 2.75
25-47,50,52 pgs.)-Wolverine app. 0.60 1.20 3.00
26-Punisher app. 0.40 0.80 2.00
30-(1.75, 52 pgs.) 0.40 0.70 1.75
31-40: 31-Cosmic Spidey & Venom app. 37-Wolverine
0.30 0.60 1.50
41-(1.75,52 pgs.)-Avengers vs. Galactus 0.40 0.70 1.75
42-49,51 60 43-Wolverine, 44-Venom/Punisher 45-Ghost Rider
46-Cable story 47-Magneto 49-5-Iron Surfer/Thanos, 52-Dr. Doom 54-Dracula's Head, 58-Punisher 59-Wolverine 60-X-Men Wedding Alb.zn
0.30 0.50 1.25
50-(2.95, 52 pgs.)-Foil embossed c; "What If Iron Man Killed Wolverine"
0.60 1.20 3.00
61-80, 61-Jenpo 1.50-c, bound-in card sheet, Spider-Man, 74-X-Men, 76-Iron Watcher or-site, 77-X-Men 78-B-Bey-c, 80-Hulk
0.30 0.60 1.50

WHAT THE—?!
Aug. 1988-No. 24, Dec. 1992 (-1.25/1.50, color, semi-anthology
Marvel Comics
1-Parodies in all 0.50 1.00 2.50
2,4,5,7-Punisher/Wolverine,-art Lee-a 0.30 0.60 1.50
3-X-Men parody; Wolfantax-a 0.60 1.20 3.00
6-25,26 Parodies/Wolverine,9-Wolverine, 18 Star Trek w/Wolverine & Thanos, Weapon x 0.30 0.50 1.25
26-Full Spec.zl (2.50,68 pgs.)-Spider-Man 2099 story, orig. to Silver Surfer, Hulk & Doomsday 0.50 1.00 2.50
Summer Special 1 ('93, 2.50)-X-Men 0.50 1.00 2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July 1975-Nov. 7, July 1976 (Hanna-Barbera)
Charlton Comics
1, 2-Byrne test illos (really-a) 1.20 3.00 8.00
3-7 Staton-a, 3-Byrne c & test illos 0.90 1.70 4.25

WHERE CREATURES ROAM
July 1970 No. 6, Sept. 1971 (Pre-Hero reprints in all)
Marvel Comics Group
1-Kirby/Ayers c 1.00 2.00 5.00
2-10-Kirby-c 0.60 1.20 3.00

WHERE MONSTERS DWELL
Jan. 1970-No. 38, Oct. 1975 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Ditko-c 1.00 2.00 5.00
2-10: 12-4 Grendel-a. 12-Giant size 0.50 1.00 2.50
11, 13-37: 18, 20-Starlin-c 0.40 0.80 2.00
38-Wildroman-c/World of Suspense #3 0.50 1.00 2.50



WildC.A.T.s #7

WHERE'S HUDDLES? (TV) (See Fun-In #9)
Jan. 1971-No. 3, Dec. 1971 (Hanna-Barbera)
Gold Key
1 1.40 3.50 8.50
2, 3-3-Reprints most of #1 1.00 2.00 5.00

WHO'S WHO IN STAR TREK
Mar. 1987-No. 2, Apr. 1987 (1.50, color)
DC Comics
1,2 1.00 1.90 4.75

WIDOW: MERAL GYPSIES
Aug 1995-Present (3.00, color)
London Night
1,2 0.60 1.20 3.00
1-Platinum 1.00 2.00 5.00

WILDC.A.T.S: COVERT ACTION TEAMS
Aug. 1992-No. 4, Mar. 1993; No. 5, Nov. 1993-Present (1.95/2.50, color)
Image Comics
1-1st app. J-Hero-c;ca in ah, contains 2 trading cards (2 versions exist, each with a different card) 1.30 3.30 8.00
1-(All gold foil, slipped) 6.00 17.00 40.00
1-(All gold foil unslipped) 2.10 6.00 15.00
1-Newsstand ed. w/o cards 0.40 0.80 2.00
2-(2.50)-Fifth foil stamped-c, direct sales only, contains coupon for Image Comics #0, 1st app. Wetworks by Portacio (4 pg. preview) 1.60 3.20 8.00
2-With coupon missing 0.40 0.80 2.00
2-Direct Sale misprint w/no prism on-c 0.40 0.80 2.00
2-Newsstand copy no cards or prism-c 0.40 0.80 2.00
3,4-(2.50,)-3-Jim Lee/Jenkins c, 4-Pichboy and w/Topps card, 1st app. Tribe by Stroman, Youngblood cameo 1.00 2.00 5.00
4-Variant w/Red Card 1.00 2.00 5.00
5-7 (1.95) Image 16-Gold, #7-Silver editions) 0.80 1.60 4.00
8-12-(2.50) 8-Games of X-Men's Jean Grey & Scott Summers
0.80 1.60 4.00
11-A Jeramie Portacio-c, see Deathblow #5 2.00 4.00 10.00
13-19, 21 23, 13 Jim Lee/Scott Williams-c, C. Claremont-s, Lee-p, 14 Larsen a/by, 16-Schaeen-a/cl/pen-a, 23-23 Alan Moore-s
0.50 1.00 2.50
20-(2.50)-Direct Market, WildStorm Rising Part 2, Bound-in card
0.50 1.00 2.50
20-(1.95)-Newsstand WildStorm Rising Part 2 0.40 0.80 2.00
-WildC.A.T.s Sourcebook 1 ('93), 2.50-Foil-embossed-c (note: Gold ed.) 0.50 1.00 2.50
-WildC.A.T.s Sourcebook 2 (11/94, 2.50) Wraparound-c
0.50 1.00 2.50
-Corrigenda no. (6/93, 0.95) Polybagged w/#1-4 w/issue #0
1.70 4.20 10.00
-Special 1 (11/93, 3.50, 52 pgs.)-Travis Charest/Williams c/a & pin up
0.70 1.40 3.50

WILDC.A.T.S TRILOGY
June, 1993-No. 3, Dec. 1993 (1.95, color, mini-series)
Image Comics
1-(2.50) Multi-color foil-c; Jae Lee-c/a 0.50 1.00 2.50
1-(1.95)-Newsstand ed. w/o foil-c 0.40 0.80 2.00
2,3-Jae Lee-c/a 0.40 0.60 2.00

WILDSTAR: SKY ZERO
Mar, 1993-No. 4, Nov. 1993 (1.95, color, mini-series)
Image Comics
1-(2.50)-Embossed-c w/silver ink 0.50 1.00 2.50
1-Gold variant 2.10 6.00 15.00
1-Newsstand ed. w/silver ink-c, not embossed 0.40 0.80 2.00
2-4: Gidley-c/a in all 0.40 0.80 2.00
V2 #1- (9/95-Present, 2.50, color) 0.50 1.00 2.50

WILDSTORM
1994-1995 (2.95/4.95, color)
Image Comics
...Chamber of Horrors-(10/95, 3.50)-Bisley-c 0.70 1.40 3.50
... Ranters 1 (12/94, 4.95, 52 pgs)-Gen 13 1.40 2.80 7.00
... Swimsuit Special 1 (10/94, 2.95) 0.60 1.20 3.00
... Swimsuit Special 2 ('95, 2.50) 0.60 1.20 3.00



Top Cow

...Universe Sweatbook (5/95, 2.50) 0.50 1.00 2.50
-(6/95-Present, 2.50) 1-2-with trading cards 0.50 1.00 2.50

WILDSTORM RISING
May 1995 (1.95/2.50, color)
Image Comics
1 (2.50)-Direct Market, WildStorm Rising Part 1: Bound-in card
0.50 1.00 2.50
1-(1.95)-Newsstand, WildStorm Rising Part 1 0.40 0.80 2.00
2-(2.50)-Direct Market, WildStorm Rising Part III: Bound-in card
0.50 1.00 2.50
2 (1.95)-Newsstand, WildStorm Rising Part 10 0.40 0.80 2.00

WILD WILD WEST, THE (TV)
June 1966-Iss 7, Oct, 1969
Gold Key
1-Alex Toth c-a 15.00 45.00 105.00
2 11.00 32.00 75.00
3–7 8.60 26.00 60.00

WILL TO POWER
Jan 1994-Aug 1994 (1.00, color, 20 pgs., weekly)
Dark Horse Comics
1-12: 1-3-B.Sears-c 0.20 0.40 1.00

WITCHBLADE
Nov 1995-Present (2.50 color)
Image Comics
1-M. Turner-p 0.50 1.00 2.50

WITCHCRAFT
June 1994-No. 3, Aug., 1994 (2.95, color, limited series)
DC Comics (Vertigo)
1-3-Kaluta c/Robinson-a 1.00 2.00 5.00
1-Platinum edition 4.30 13.00 30.00

WITCHING HOUR (Continued with The Unexpected with #189)
Feb. Mar, 1969 No. 85, Oct, 1978
National Periodical Publications/DC Comics
1-Toth-a-Three Witches 2.00 8.60 20.00
2, 6-8-Toth-a 1.70 4.20 10.00
3, 5-Wrightson-a, 3-Last 12¢ issue 1.20 3.00 7.50
4, 7, 9-12 1.00 2.50 6.00
8-Toth, Neal Adams-a 1.20 2.90 7.00
13, 14, 17 Neal Adams-c/a (2 pgs.), 14-Williamson/Mcgregor, Torres-a
0.90 1.70 4.25
15-20 0.50 0.90 2.25
21 85-38 (1000 pgs.) 0.20 0.40 1.10

WOLF & RED
Apr. 1995- ...June 1995 (2.50, color, limited series)
Dark Horse Comics
1-3 Tex Avery characters 0.50 1.00 2.50

WOLFF & BYRD, COUNSELORS OF THE MACABRE
May, 1994-Present (2.50, B&W)
Exhibit A Press

1–8 0.50 1.00 2.50

WOLVERINE (Also see Incredible Hulk #180, 181 & Kitty Pryde & ...)
Sept, 1982-May-4, Dec, 1982 (Mini-series)
Marvel Comics Group
1-Miller c/a-in all 4.90 15.00 34.00
2, 3 3.10 9.40 22.00
4 1.60 10.70 25.00
TPB (DTR?, 4.95)-rt1-4 1.30 3.30 8.00
TPB (9.95)-2nd printing 10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov, 1988-Present (1.50/1.95/2.95 per color)
Marvel Comics
1-Buscema & begin, ends 16 4.90 15.00 34.00
2 2.00 6.00 14.00
3–5 1.70 4.00 10.00
6–9, 7, 8-Hulk app. 1.50 3.80 9.00
10-Embrace c-ends, 1st battle with Sabretooth 4.30 12.90 30.00
11–16, 11-New Costume 1.20 2.90 7.00
17, 20, 12-Byrne c/a begin, ends #23 1.20 2.00 5.00
21-25, 24, 25, 27-Jim Lee-c 0.80 1.60 4.00
31-40, 44, 47, 26-Begin 1.75-c 0.40 1.20 3.00
41-Sabretooth-cia ins to Wolverine's father, Cable cmeo 1.30 3.00 7.50
43-Cable 2nd printing (1.75-c) 0.40 0.70 1.75
43-Sabretooth/Wolverine saga concludes 1.20 2.00 5.00
45, 46-Sabretooth-c/story 0.80 1.60 4.00
48, 49-Sauron/b-app., Weapon X sequel 0.80 1.60 4.00
50-(2.50, 64 pgs.)-Jim cia/c-/Weapon X sequel concludes, Wolverine back to yellow costume 1.00 2.00 5.00
51-74, 76-80, 51-Sabretooth-crapp., 55-57, 73-Gambit app., 61-64-Sabretooth storyline 0.60 0.80 1.75
75-(1.95, 68 pgs.)-Wolverine hologram-c-w-c 1.00 2.50 6.00
81-84, 86, 81-Ringer 1 pt.-c, 2 bound-in card sheet 0.40 0.80 2.00
85-(2.50)-Newsstand edition 0.50 1.00 2.50
85-(3.50)-Collectors edition 0.70 1.40 3.50
87-90-(3.95)-Deluxe edition 0.40 0.80 2.00
87-90-(1.50)-Standard edition 0.30 0.60 1.50
91-95, 91-Rots, rc-from "Age of Apocalypse", 93-Juggernaut app. 94-Gen-X app. 0.40 0.80 2.00
Annual nn (#1, 1989, 4.50)-The Jungle Adventure 0.90 1.80 4.50
Annual 2 (12/93, 4.95)-Bloodlust 1.00 2.00 5.00
Annual nn (#3, 8/95, 3.95)-Rah-ric Of Tenia; Cable & New Mutants app., 2nd print only 0.70 1.40 3.50
Battles the Incredible Hulk nn (1989, 4.95, 52 pgs.) Reprints en-inside Hulk #180 & 181 0.80 2.00 5.00
Blood Hunger (1.95, 6.95, 68 pgs.)-Keith a/c/Wolverine stories from Marvel Comics Presents #1-29 1.20 3.00 7.00
Bloody Choices nn (1993, 7.95) 1.30 3.30 8.00
...Evilution nn (9/94, 5.95, graphic novel) 1.00 2.50 6.00
Global Jeopardy (12/93, 2.95)-Embroidered c/Sub-Mariner, Zabu, Kid Colt, Shanna & Wolverine; produced in cooperation w/World Wildlife Fund 0.60 1.20 3.00
Inner Fury nn (11/92, 5.95)-Metallic Ink-c 1.00 2.50 6.00
...70's nn (7/95, 5.95) 0.70 1.70 4.00
Save The Tiger 1 (7/92, 2.95)-Kirk/b-c, Wolverine stories from Marvel Comics Presents #1-10 0.60 1.20 3.00
...Triumphs and Tragedies-('93, 16.95, TPB)-r/Uncanny X-Men #109, 172, 173, Wolverine 1st series #4, Wolverine #41,42,75 17.00
Typhoid's Kiss (6/94, 6.95)-r/Wolverine stories from Marvel Comics Presents #109-116 7.00

WOLVERINE (Marvel Comics)
...AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993-Mo. 3, 1993 (2.00, color, mini-series)
1-3-2, 3-Indicia says Punisher & Wolverine... 0.40 0.80 2.00
...GAMBIT: VICTIMS
Sep 1995-Dec 1995 (2.95, color, limited series)
1-4-Loki-c, Jeph Loeb-s-Sale-a 1.00 2.50 6.00
... KNIGHT OF TERRA
1995 (9.95, color, one-shot)-nn 2.00
nn-Osborn-cr-s 1.40 2.80 7.00
...SAGA, THE
Sept, 1989-No. 4, Dec, 1989 (3.95, color, deluxe, mini-series)
1-Beginning to Enfield/Austin-c 1.00 2.00 5.00
2–4 0.80 1.60 4.00
...VS. SHOGUN SAGA
Mar 1995 (2.50, color, one shot)
1-w/Marvel Comics Presents #48-50 0.50 1.00 2.50



Wonder Woman #10,2

WONDER WOMAN
Jun 73, Aug, 1951-Mo. 329, Jan, 1986
Name and Price of #1 is Sensation Comics
73 99-75 Not code-approved issue 14.00 41.00 110.00
91 94 96 97, 99 9.00 28.00 75.00
95-Atom Bomb-cover 10.00 30.00 80.00
96-Teen-age g-g & new art team (Andru & Esposito) begin (5/51) 11.00 32.00 85.00
100 10/58 12.00 36.00 97.00
101-104, 106-130 8.00 25.00 67.00
105-Classic comic-c, science (4, 59) 31.00 94.00 240.00
111-120 6.00 19.00 50.00
121-126, 126-Last 10¢ issue 4.00 12.00 35.00
127-130 3.00 8.00 22.00
131-150, 132-Flying saucer-c 3.30 8.00 20.00
151-158, 160-170, 170-(12/66) 2.20 7.90 19.00
159-Flying saucer-c (1/66), Ted S.A. origin? 3.50 9.00 21.00
171-178 2.00 6.00 14.00
179-195, 195-Mod intro 1.20 2.40 6.00
196-198 (52 pgs.)-Reprints 1.20 2.40 6.00
199, 200, Intl' issues-c, 200 (5-6/72) 1.00 2.00 5.00
201-210, 201, 202-Catwoman app. 0.30 0.60 1.50
211-230, 211-Rss, 216, 269-282, 284-286 0.20 0.40 1.00
231-252-Rss, Giant-size 0.30 0.60 1.50
253-268, 259-Intro Mr. Terrific 0.40 0.80 2.00
269-Last Diana Prince 0.30 0.60 1.50
270-(1.50, 76 pgs.)-R.A. app. 0.30 0.60 1.50
329-Double-size last issue 0.30 0.60 1.50

WONDER WOMAN
Feb, 1987-Present
DC Comics
0-(1/94) 1.00 2.00 5.00
1-Poster-c/a begins; covers only #25-60 0.60 1.20 3.00
2–20 0.30 0.60 1.75
21-49, 51-62, 24-Last Perez-a, 60-vs. Lobo 0.30 0.60 1.50
50-(1.50, 52 pgs.)-New Titans, R.A app. 0.30 0.60 1.50
63-81-83 New Direction & Borland-c begin 0.30 0.50 1.25
82, 84, 82-begin 1.50-c 0.40 0.80 2.00
85-1st Donna-a 2.00 4.00 10.00
86, 87 0.50 1.00 2.50
88-93, 88-Superman c & app., 90-1st Artemis 0.80 1.60 4.00
94-98, 91 (11/94)-93-Hawkman app., 96-Alex-c 0.40 0.80 2.00
98, 99, 101, 104, 98-beg a 3 pt. c/s, 101-104-John Byrne-s/a 0.40 0.70 1.75
100 (2.95)-Revisited, Death of Artemis 0.60 1.20 3.00
100-(1.95)-Direct Market, Foil-c, Death of Artemis 0.80 1.60 4.00
Annual 1 ('88, 1.50)-Art Adams-a 0.40 0.80 2.00
Annual 2 ('89, 2.00) 0.40 0.80 2.00
Annual 3 ('92, 2.50)-Quesada-c/p/i 0.50 1.00 2.50
Annual 4 ('95, 3.50)-Your Own story 0.70 1.40 3.50
Special 1 ('92, 1.75)-Cont'd in W.W. #63 0.40 0.80 2.00

WORLDS COLLIDE
Feb, 1994 (2.50, color)
DC Comics
1-(2.50, 52 pgs.) 0.50 1.00 2.50
1-(3.95, 52 pgs.)-Poly-bagged w/vinyl clings 0.80 1.60 4.00

WORLD'S FINEST COMICS
Fall, 1941-July-Aug, 1954-No. 323, Jan, 1986
Not-a-Penny-a-Peni-Pub/DC Comics
1-(1.25 cover)-Superman/Batman begin as team; Superman & Batman exchange identities 62.00 185.00 617.00
2-(Scarce) 49.00 146.00 487.00
3-(Scarce) 52.00 157.00 522.00
4 42.00 125.00 375.00
5 38.00 115.00 345.00
6-10: 7-Intro Lois Lane 29.00 87.00 245.00
11-20, 20-1st Joker/Luthor team-up 24.00 73.00 195.00
21-30, 25-99 17.00 51.00 135.00
31-Origin Superman/Batman team retold 52.00 156.00 415.00
100-(3/59) 30.00 90.00 240.00
101-110 12.00 36.00 95.00
111-121, 121-Last 10¢ issue 9.00 28.00 75.00
122-128, 130-142, 125-Aquaman begins (5/62) 5.70 17.00 40.00
129-Joker/Luthor team-up-c/story 7.00 21.00 50.00
143-150 4.30 12.90 30.00
151-155, 157-160 3.70 8.20 22.00
156-1st Bizarro Batman, Joker-c/story 11.00 34.00 80.00
161-170-Guests G-28 & G-40 3.10 9.00 22.00
165-165, 167-169, 171-174, 169 (9/67): 3rd app. new Batgirl (cover and 1 panel cameo) 2.50 6.30 15.00
166-Joker-c/story 2.60 7.70 18.00
175, 176-W. Atlantis a/c/Not 225, 226 2.10 6.40 15.00
177-Joker/Luthor team-up-c/story 2.10 6.40 15.00
178, 180-187 1.40 2.80 7.00
179, 188-Guests G-52 & G-64 2.00 5.00 12.00
189-196 1.00 2.00 5.00
197-Batgirl G-76 0.90 1.70 4.25
198, 199-3rd Superman/Flash race; see Flash 175 & Superman 199 9.30 27.90 65.00
200-205, 204-Last 15¢ issue, 205-r/5¢ team-up Knight & Squire/1st Teen Titans cameo 205, 207-212-(25¢, 52 pgs.) 0.60 1.20 3.00
206-Giant G-88 1.00 2.00 5.00
207-248, 215-1st Batman, Jr. & Superman, Jr. 223 228-(100 pgs.), 244-253 (84 pgs.) 253-265 (68 pgs.) 266-282 (52 pgs.) 0.90 1.70 4.25
249-The Creeper by Dotto begins 1.10 2.20 5.50
250-270, 272-299, 301-323 0.50 0.90 2.25
271-Origin Superman/Batman team retold 6.00 1.10 2.75
300-(1.25, 52 pgs.)-New Teen Titans, R.A app. 0.70 1.10 3.25

WRATH (See Prototype #4)
Jan 1994-Nov 1995 (1.95, color)
Malibu Comics
1-9, 2-Mantra x-over, 3-1st app. Slayex, 4, 5-Free apps., 8-Mantra & Wraithstar app., 9-Prime app. 0.40 0.80 2.00
1-Ultra 3000 Limited silver foil 2.10 6.40 15.00
Giant Size 1-(2.50, 44 pgs) 0.50 1.00 2.50

X (See Comics Greatest World & Dark Horse Comics #8)
Feb, 1994-Present (2.00, color)
Dark Horse Comics
1-7, 3-Pit Bulls x-over 0.40 0.80 2.00
8-19, 8-(2.50)-Ghost c & app. 18-Predator app. Mr. Mir c, 19-Miller c 0.50 1.00 2.50
...Here Was Total Spread #2 (6/94, 1.00, 20 pgs.) 0.20 0.40 1.00
...One Shot to the Head ('94, 2.50, 36 pgs.)-M.Hart-c 0.50 1.00 2.50

X-CALIBRE
Mar 1995-July 1995 (1.95, color)
Marvel Comics
1 Age of Apocalypse 0.90 1.80 4.50
2–4 0.60 1.20 3.00

XENOBROOD
Jun, 0, Oct, 1994-Apr 1995 (1.50, color, mini-series)
DC Comics
0-d/c-"Xenobrooods" in Indicia 0.30 0.60 1.50

XENOTECH
Sept 1993-Dec 1994 (2.75, color)
M-age Publishing
1-3-Boardwalk/2 trading cards; 2-(10/94) 0.60 1.10 2.75

XENYA
Apr, 1994-Present (2.95, color)
Sanctuary Press
1-2-1: Hildebrandt-c; Linsner-a; Xenya 0.60 1.20 3.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb, 1986-Present
Marvel Comics Group
1-(1.25, 52 pgs.) Cont'd from FF 288; Baby Nathan ages on 2 pgs. (2nd app. after X-Men 2011) 1.70 5.00 12.00
2-4 1.00 2.00 5.00
5 1st app. Apocalypse (2 pg. cameo) 1.40 2.90 7.00
6-1st full app. Apocalypse 2.40 4.80 12.00
7-10: 10-Baby Nathan app. (11/86, 3 pgs.) Cont'd in X-Men #232, 1st app. in X-Men comic 0.80 1.60 4.00
11-20: 11-Baby Nathan app. in flashback 0.60 1.20 3.00
21-22 0.50 1.00 2.50
23-1st Archangel (cameo) 0.80 1.60 4.00
24-1st full app. Archangel 2.30 4.60 15.00
25, 26, Fall Of The Mutants: 26-8/24-26 2.30 4.60 11.50
27-30 0.40 0.80 2.00
31-37, 39, 41-49, 35 Origin Cyclops 0.30 0.60 1.50
38-(1.50, 52 pgs.) 0.40 0.80 2.00
40-Liefeld-c/a (4/88, 1st at Marvel!) 1.00 2.00 5.00
50 (1.50, 52 pgs.)-Liefeld/McFarlane-c 0.40 0.80 2.00
51-53 Sabretooth app., 52-Liefeld-c(p) 1.00 2.00 5.00
54-59: 54-Silvestri-c(p) 0.20 0.40 1.00
60-67-Inside Xanthos, New Mutants app. 1.10 3.30 8.00
60-Gold 2nd print 0.50 1.00 2.50
63, 64-X-Factor in Agenda, New Mutants app. 1.00 2.50 6.00
65-Portacio/Thibert-c/a (very 1st Portacio work) 1.00 2.50 6.00
66-67, (69, 70, 65-68: Sam Lee co-pilots), 66, 67-Baby Nathan app. cont'd in #68 0.40 0.80 2.00
68-Baby Nathan is sent into X-Men 1.00 2.50 5.00
71-New team begins, Silvestri-c/a begins 1.00 2.50 6.00
71-2nd printing (1.25-c) 0.38 0.50 1.25
72-74: 74-Last 1.00-c 0.30 0.60 1.50
75-(1.75, 52 pgs.) 0.40 0.70 1.75
76-83, 77-79: Sno Cone app. 0.30 0.50 1.25
84-86, (1.50-c)-Psylocke app. cont'd in X-Men #244 0.40 0.80 2.00
87-91, 93-99,101, 87-92 Quesada-c/a, 88-1st app. Random 0.30 0.50 1.25
92 (2.50, 68 pgs.)-Wagner/Lee/Williams/Bolton/Simonson/Austin-c, Engle X-Men 30th Ann. issues, Quesada-c/a 0.90 1.80 4.50
97-2nd printing 0.20 1.40 3.50
100-(2.95, 52 pgs.)-Collectors Ed., embossed Black Cover, Death of Apocalypse, Mr. Sinister app. 0.70 1.40 3.50
100 (1.75, 52 pgs.)-Newsstand Edition 0.40 0.70 1.75
102-105, 104-111, 102-Begin 1.50-c, bound-in card sheet 0.30 0.60 1.50
106 (2.00)-Newsstand edition 0.40 0.80 2.00
106-(2.95)-Collectors ed. Iron 0.60 1.20 3.00

108-117 (1.95)-Deluxe edition 112-return from "Age of Apocalypse", 115-card insert 0.40 0.80 2.00
Annual 1 (10/86), 2 (10/87) 0.50 1.00 2.50
Annual 3 (88)-Evolutionary War 0.50 1.00 2.50
Annual 4 ('89, 2.00)-Atlantis Attacks 0.50 1.00 2.50
Annual 5 ('90, 2.00)-New Mutants x-over 0.50 1.00 2.50
Annual 6 ('91, 2.00)-New Warriors, X-Force app. 0.50 1.00 2.50
Annual 7 ('92, 2.25)-1st Quesada-c/a on X-Factor 0.50 0.90 2.25
Annual 8 ('93, 2.95)-Stapped w/trading card 0.60 1.20 3.00
Annual 9 ('94, 2.95)-Austin-a(i) 0.60 1.20 3.00
...Prisoner Of Love ('90, 4.95)-Starlin origin 1.60 2.00 5.00

X-FILES, THE
Jan 1995 - Present (2.50, color)
Topps Comics
1-Adaptations of I'll Show, Deep Throat, Memorandum & new material 3.40 10.80 27.00
2 4.00 8.00 20.00
3-4 1.00 2.00 5.00
5-9 0.50 1.00 2.50
Annual 1 ('95) 0.80 1.60 4.00
...ashcan-giveaway w/Fleer Ultra 1.40 2.80 7.00
1998-(19.95) 20.00

X-FORCE (See New Mutants #100)
Aug, 1991-Present (1.00/1.25/1.50, color)
Marvel Comics
1-(1.50, 52 pgs.)-Polybagged with 1 of 5 Marvel Universe cards, Liefeld-(p)-1-7,9,11(p),c-1-9 0.80 1.60 4.00
1-With Cable card 1.00 2.00 5.00
1-2nd printing, metallic ink-c; no bag or card 0.30 0.60 1.50
2,3,7-Deadpool-c/story 0.40 0.80 2.00
4-Spider-Man x-over w/Spider-Man #16 0.60 1.20 3.00
5-10,12,13,16-Weapon X app. 0.30 0.60 1.50
11-15,19-24,26-28,35:15-Cable learns X-Force, Capullo-a begins-ends #25, 26,27-Capullo-c only 0.30 0.50 1.25
16-18-(1.50)-Polybagged w/trading card 0.40 0.80 2.00
25-(3.50, 52 pgs.)-Weapon X-c/Cable bodyspray on c-Cable returns 0.90 1.80 4.50
Annual 1 ('92, 2.25)-1st Liefeld-c/a 1st Capullo-a on X-Force 0.50 0.90 2.25
Annual 2 ('93, 2.95)-polybagged w/trading card; intro X-Treme 0.30 0.60 1.50
3B-(2.00)-Newsstand edition 0.40 0.80 2.00
3B-(2.95)-Collectors edition 0.60 1.20 3.00
4D-(4.13 95)-Deluxe edition 0.40 0.80 2.00
44-48, 44-Return From "Age of Apocalypse"; 45-Sabretooth app., 49-Sebastian Shaw app. 0.40 0.80 2.00
Annual 1 ('92, 2.25)-1st Liefeld-c/a 1st Capullo-a on X-Force 0.50 0.90 2.25
Annual 2 ('93, 2.95)-polybagged w/trading card; intro X-Treme 0.30 0.60 1.50
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
...Lord Spider Man Subscript on ('11/92, 6.95, TPB) rcf'd-Force #1 & 5-W #16 / 00 6.00 12.00 42.00
X-MAN
Mar 1995 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.20 2.40 6.00
1-2nd print 0.60 1.20 3.00
2-4 0.80 1.60 4.00
5-10, 5-7-Madelyne Pryor app., 10-Prof. X app. 0.40 0.80 2.00

X-MEN (Uncanny X-Men, Mes. 142-present, see Giant-Size)
Sep 1963-Jan 1981
Marvel Comics
1-Origin & 1st app. The X-Men (Cyclops, Angel, Beast, Iceman & Marvel Girl begin), 1st app. Magneto & Prof.X 680.00 1433.00 4300.00
2-1st app. The Vanisher 131.00 392.00 1175.00
3-1st app. The Blob 58.00 175.00 525.00
4-1st app. Quicksilver, Scarlet Witch, 2nd app. Magneto 49.00 148.00 445.00
5-Magneto & Evil Mutants-c/story 34.00 103.00 310.00
6-10: 6-Sub-Mariner app. 7-Magneto app. 9-Early Avengers x-over 10-1st S.A. app. Ka-Zar 24.00 72.00 215.00
11, 13-15, 15-Origin Beast 19.00 66.00 175.00
12-Origin Professor X, origin & 1st app. Juggernaut 35.00 90.00 240.00
16-20, 19-1st Mimic 18.00 29.00 78.00
21-27, 29, 30, 27-Spider-Man cameo 9.00 28.00 65.00
31-1st app. The Banshee 13.00 38.00 92.00
33-34, 36, 37-34-Adams-c/a 6.40 19.00 45.00
35-Spider-Man app. (8/67) 10.00 30.00 70.00
38-Origins of The X-Men Feature in #38 1st 4.00 26.00 65.00
39, 40, 39-New costumes 6.00 18.00 42.00
41-49, 44-1st app. G.A. Raven in S.A. 49-Sin and Shame 4.00 12.00 30.00
50 4.00 12.00 30.00
51-Barry Smith-c/a; 1st comic book work 6.10 19.00 44.00
54, 55-Smith covers, 54-1st Alex Summers who later becomes Havok 4.00 12.00 30.00
56, 57, 59, 63, 65, Adams-a 6.00 18.00 42.00
58-1st app. Havok (in costume) 9.00 28.00 65.00
66-1st Sunfire 6.00 20.00 46.00
66-Last new story with orig. bal X-Men (3/70), X-Men Classics reprints #67-101 5.00 15.00 35.00
67, 70, 72, Kal-El app. 67-r/Sup'n (12/70) end #93, 99 reprints #102-#107, #60 & 67) 2.90 8.60 20.00
71, 73-93, 83-r/X-Men #35 (Spidey app.) 71-Kaw-Ka-Thoom 1.50 4.50 10.00
94 new X-Men begin (8/75), see Giant-Size X-Men 1st ser. 2.10 6.00 15.00
33.00 99.00 275.00
94 Variant w/Mark Jewelers pull-out ad 33.00 99.00 275.00
95-Death of Thunderbird 9.00 26.00 60.00
96-99, 25¢ & 30¢ versions exist 6.90 21.00 55.00
100-Old X-Men vs. New X-Men 7.00 21.00 55.00
101-Prime origin concludes 5.70 17.00 42.00
102-107, 102-Origin Storm 2.90 8.60 20.00
108-Byrne & begins, n-X-Men, see Marvel Team Up #1 & Tomb of Dracula 6.00 18.00 42.00
109-1st Vindicator 4.90 15.00 34.00
110, 111 2.90 8.60 20.00
112-119 2.40 7.00 17.00
120-1st app. Alpha Flight (cameo) 5.70 16.00 37.00
121-Alpha Flight (1st full story) 5.70 17.00 40.00
122-128, 125-Spider-Man x-over 3.10 6.90 16.00
129-1st app. Kitty Pryde, begin Dark Phoenix saga 9.00 20.00
130-1st app. Dazzler by Byrne (2/80) 2.40 7.30 17.00
131-135 2.00 6.00 14.00
136, 138 2.00 5.00 12.00
137-Phoenix dies; double size 2.40 6.00 15.00
139-Wolverine's new costume 3.70 11.00 26.00
140-Alpha Flight app. (also in #139) 3.00 10.30 24.00
141 Intro Future X-Men, Intro Rachel (Phoenix #1) 3.90 11.60 27.00

X-MEN
Oct, 1991-Present (1.00/1.25, color)
Marvel Comics Group
1-(1.50, 52 pgs.)-Four different covers-c/a by Lee; New team & Lee-c/a begins, ends #11 0.80 1.20 3.00
1-(3.95)-Prestige ed. (cover #1, double gatefold c-sealed stock 0.90 2.30 5.50
2-7, 6-Wolverine back to old costume/c/story, same date as Wolverine #90, 6-Sabretooth-c/story, Hepburn's 3-6-9) 1.00 2.00 5.00
8-10, 8-Gambit vs. Bishop-c/story, 9-Wolverine vs. Ghost Rider, 10-return of Longshot 0.80 1.60 4.00
11-13; 11-Last Lee-c/a, 12, 13-Thibert-c/a 0.40 0.80 2.00

The X-Tinct #9

11-Silver ink 2nd print, came w/X-Men board game
3.00 8.60 20.00
14-16-(1 50-c)-Pullyhugged w/undating card 0.40 0.80 2.00
17-24, 26-28, 31, 28, 29-Sabretooth app. 0.30 0.50 1.25
25-(3.50, 52 pgs.)-Gambit holograph on c; 30th anniversary issue 0.90 1.80 4.50
25-30th anniversary issue, B&W c w/Magneto in color & Magneto Bodyguard, on price on cover 3.60 10.70 25.00
Gallery 4.30 12.90 30.00
30 (1.95) Wedding issue; bound in trading card sheet 0.80 1.60 4.00
32-35; 32 Begin 1 50-c, bound in card sheet, 33-Gambit & Sabretooth-c/story 0.30 0.60 1.50
36,37-(2.95)-Collectors editions 0.60 1.20 3.00
38 44, 46-47, 42-43 Smith-a 0.40 0.80 2.00
45 (3.95) 3rd app. Gambit-c 0.80 1.60 4.00
Annual 1 ('92, 2.25) Lee-c & layouts 0.50 0.90 2.25
Annual 2 ('93, 2.95) Polybagged w/ card, Lobo, Empyrean 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
Special '95-(3.95) 0.80 1.60 4.00
"Action" #1 0.20 0.40 1.00
Fatal Attractions ('94, 17.95, TPB) rep. Xenire #92, X-Force #25, Uncanny X-Men #304 & X-Men #25, Wolverine #75, Excalibur #71 18.00
God Loves, Man Kills ('89, 4.95, Graphic novel) 7.00
The Coming of Bishop ('95, 12.95, TPB) rep. Uncanny X-Men #282-285, #287 8.00

X-MEN ADVENTURES (TV)
Nov. 1992-Present (1 25, color)
Marvel Comics
1-Based on the TV cartoon series 0.80 2.00 5.00
2-5; 3-Magneto-c/story 0.60 1.20 3.00
6-10; 6-Sabretooth-c/story, 7-Cable-c/story, 10-Archangel guest star 0.40 0.80 2.00
11-14, 11-Cable-c/story 0.30 0.50 1.25
15-(1.75, 52 pgs.) 0.40 0.70 1.75
V2#1-13, 4-Brood-b/w trading card sheet 0.30 0.50 1.25
9-13, 9-Begin 1.50-c 0.30 0.60 1.50
V2#1-10; 1 (2.95) 0.60 1.20 3.00
Captive Hearts/Slave Island ('TPB, 4.95) r/X-Men Adventures #5-8 6.00
To arm a The Irresistible Force, The Mar Island Saga (5.95, 96/94, TPB)-r/X-Men Ad. #9-12 6.00

X-MEN 2099
Oct. 1993-Present (1 25/1 50, color)
Marvel Comics
1 (1.75)-Fojl-c, Ron Lim/Adam Kubert-c/a 0.40 0.80 2.00
1-2nd printing (1.75) 0.40 0.70 1.75
1 Gold Ed (no #'S 100 made), sold thru Diamond for $19.40 3.00 8.60 20.00
2-7; Tim Drake/Spyder 3-Death of Tim 0.30 0.50 1.25
8-19, 8 Begin 1.50-c; bound-in trading card sheet 0.30 0.60 1.50
20-24, 26, 27 0.40 0.80 2.00
25-(2.50) Double sized 0.50 1.00 2.50
Special (3.95) 0.80 1.60 4.00

X-MEN (Marvel Comics)
...ALPHA
1994 (3.95, color)
mini-Wraparound chromium cover 1.40 2.80 7.00
mn-(49.95) Gold logo 7.00 21.40 50.00
...ALPHA FLIGHT
Dec. 1985-Feb. 2, Dec. 1985 (Mini-series)
1, 2-Rival Smith-a 0.70 1.60 4.00
...AND THE MICRONAUTS, THE
Jan, 1984-No. 4, April, 1984 (Mini-series)
1-Mi Gaxie-c/a(p) in all 0.30 0.60 1.50
...ARCHIVES
Jan 1995-Apr 1995 (2.25, colo, limited series)
1-4, 1-3-Featuring Legion, Claremont-c, Sienkiewicz a, 4-featuring Magneto 0.50 0.90 2.25
...ARCHIVES FEATURING CAPTAIN BRITAIN
July 1995-Present (2.95, color, limited series)
1-5-Reprints earlier Captain Britain stories 0.60 1.20 3.00
...CHRONICLES
Mar 1993 (3 95, color)
1-Wraparound-c, Age Of Apocalypse 1.40 2.80 7.00
2-Age of Apocalypse 1.00 2.00 5.00

...CLASSIC (Formerly Classic X-Men)
No. 46, Apr 1990-Present (1.25/1.50)
46 69, 71-78, 81-82, 89, 91-96, 98, 99 0.30 0.50 1.25
80, 79, 90 97 (1 75, 52 pgs.), 99-(1.95) 0.40 0.70 1.75
100 (3.50, 100-Pgs.)-1.50-c 10th-r/1st-Mm #200 0.70 1.60 4.00
...CLASSICS
Dec. 1983-No. 3, Feb. 1984 (2.00, Boxter papers)
1-3; X-Men-r by M.Adams 0.60 1.20 3.00
...OMEGA
June 1995 (3.95, color, one-shot)
nn-End of Age of Apocalypse 1.00 2.00 5.00
nn-(49.95)-Gold ed. 10.00 20.00 50.00
...PRIME
July 1995 (1.95, color, 52 pgs.)
nn-X-Men Reality Returns 1.00 2.00 5.00
...RARITIES
1995 (1.95-cx-ov, one shot)
nn-mpnsts 1.20 2.40 6.00
...SPOTLIGHT ON... STARJAMMERS (see X-Men 104)
1986. No. 2, 1990 (4 50, 52 pgs.)
1, 2-Starjammers 0.90 1.80 4.50
...SURVIVAL GUIDE TO THE MANSION
Aug, 1993 (6.95, color)
1-Spiral bound 1.70 4.00 10.00
...THE EARLY YEARS
May 1994-Sep 1995 (1.50, color)
1-16-r/X-Men #1-16 w/new-c 0.30 0.60 1.50
17-(2.50)-r/X-Men #17,18 0.50 1.00 2.50
...THE ULTRA COLLECTION
Dec 1994 Apr 1995 (2 95, color, bi-weekly)
1-5-48 pm-pgs, no story, 3-Brennan guerfield-c of 3-Force, 5-wraparound gatefold-c w/pull-out poster 0.60 1.20 3.00
...THE WEDDING ALBUM
1994 (2 95, color, magazine-size)
1-Wedding of Scott Summers & Jean Grey 0.60 1.20 3.00
...ULTRA BUYREVIEW
1995 (2 95, color)
nn-Ruberti(i)-a 0.60 1.20 3.00
...UNLIMITED
1993-Present (3.95, color, 68 pgs.)
1 1.40 2.80 7.00
2, 4-9; 2-Magneto origin 0.80 1.60 4.00
3-Sabretooth-c/story 1.40 2.80 7.00
...VS. DRACULA
Dec. 1993 (1.75, color, 52 pgs.)
1-r/X-Men Annual #6, Austin-c(i) 0.40 0.70 1.75
...VS. THE AVENGERS, THE
Apr. 1987-No. 4, July, 1987 (1.50, color, mini-series)
1 0.70 1.40 3.50
2-4 0.50 1.00 2.50

X-O MANOWAR
Feb. 1992-Present (1 95/2 25, color)
Valiant
1-Partial origin; Barry Smith-c(p) 2.90 9.00 20.00
2-Barry Smith-c(p) 2.00 6.00 14.00
3-Layton-c(i) 1.00 4.30 10.00
4-1st app. Shadowman (cameo) 2.10 6.00 15.00
5, 6, 7-1 5th cvrs: 5-Last 1 95-c & Deka app; 6, 7-Jr Jr-c/app; 7-Valor-c 1.00 3.00 8.00
9-13, 12-1st app. Randy Galen 0.80 1.60 4.00
14, 15-Turok-cameos 1.00 2.00 5.00
15-Variant Hot Pink cvr, and table of Ultra Pro Big Q Comic Sleeves box, no price 1.20 3.00 7.00
16 24, 26-43, 20-Smal F contest insert, 27-29-Turok app. 28-w/bound-in cat, 30-Solar app., 1st app new armor, 33-Chaos Effect, 36-w/bound-in "Sneak Peek" card, 42 w/20 pg. Birthquake prequel, Sears-a 0.50 0.90 2.25
25 (3 50)-Contains bound-in Armorines #0 0.70 1.40 3.50
44-56-(2.50); 50-X, 50-Q, 51, 52-Sears-a/c 0.50 1.00 2.50
0-(8/93, 3.00)-Wraparound embossed chromium c by Joe Quesada, orgin, Solar app. 0.70 1.40 3.50
Gold 2.90 9.00 20.00
, Retribution (1993, 9 95, TPB)-Polybagged w/copy of X-O Database #1 1.70 4.00 10.00
Yearbook 1 ('4/95, 2.95) 0.60 1.20 3.00

XOMBI
July 1994-Present (1 75, color)
DC Comics
0 (1/94, 1 95) Simonson-c, silver ink-c/a 0.40 0.80 2.00
1-13, 1 Johns b/w-c 0.60 0.70 1.75
14-19-(2.50) 0.50 1.00 2.50

X-TERMINATORS
Oct, 1988-No. 4, Jan, 1989 (1.00, color, m-ni series)
Marvel Comics
1 0.60 1.20 3.00
2-4 0.40 0.70 1.75
3, 4 0.30 0.50 1.25

X-UNIVERSE
May, 1995-Present
Marvel Comics
1-Zi-Ge-n "Age of Apocalypse" 1.00 2.00 5.00

YANKY DOODLE & CHOPPER (TV)
Dec, 1962 (Hanna-Barbera)
Gold Key
1 6.70 20.00 40.00

YELLOW CLAW (See Giant-Size Man-Thing 1-4)
Oct, 1956-No. 4, Apr, 1957 (All 10¢ issues)
Atlas Comics (Marvel)
1-Origin & Wyoming 50.00 150.00 300.00
2-Kirby-a 40.00 120.00 240.00
3, 4-Kirby-a, 4 Kirby/Severin-c 35.00 105.00 350.00

YELLOW SUBMARINE
Feb. 1969 (Giant size, 68 pgs.)
Gold Key (Reduces movie tie-in)
35000-902 With pull-out poster 25.00 75.00 175.00
...Without poster 7.00 21.00 50.00

YOUNGBLOOD (See Brigade #4 & Megaton Explosion)
Apr, 1992-No. 4, Feb, 1993 (1 95/2 50, color)
No. 0, June, 1994 (No #'S?-Present (3 50, color, on-going series)
Image Comics
0-(12/92, 1 95)-Contains 2 cards, 2 covers-v/green or beige logo, w/Image #0 coupon 0.40 0.80 2.00
1-Contains 2 cards; Liefeld-c/a in #2 (1st image comic), flip-book 3.50 3.30 8.00
1-2nd printing 0.50 1.00 2.50
2-Dale-c, 2 92 variety w/2 cards, flip-book, 1st app. Shadowhawk, Prophet, Brenzaers, Kirby & Darkthrone, 1.00 2.00 5.00
2-2nd printing (1.95) 0.40 0.80 2.00
3-5, 7-10, 3-(Oct-c, 8/92 inside)- w/2 cards, flip-book, 1st app. Supreme in back-up, 4-(2/93) 2nd app. Knives + The Pitt, Bloodstrike app., 7, 8 Liefeld-c(p)/a(p)/story, 8, 9-(9/94), 5 1/ Valent-no-a(p)/story 0.50 1.00 2.50
6-(3.50, 52pgs)-Wraparound-c 0.70 1.40 3.50
Battlestrike 1 (MAY-c, 4/95 inside, 1.95)-Arsenal book, Liefeld, Prophet, 0.40 0.80 2.00
, Battlezone 2-(7/94-2.95)-Wraparound-c 0.60 1.20 3.00
Yearbook 1 ('7/93, 2.50)-Fold-out panel, 1st app Tyrax & Kanan 0.50 1.00 2.50
V2 #1-(2.50)-1-Cruz-a 0.50 1.00 2.50

YOUNGBLOOD: STRIKEFILE
Feb 1993-Feb 1995 (1.95/2.50/2.95, color, began as mini-series)
Image Comics
1-Flip book w/Liam Lee-c/a & Liefeld-c/a in a3 1st app. The Allies, Gyger, & Glory (note: #1 Gold ed.) 0.40 0.80 2.00
2-4, 1/2-(3/93)-Polybagged w/trading card 0.50 1.00 2.50
5-10; (2.95); 5-Liefeld-c(p), 8 & 9-(11/94), 8-5-Platt-c 0.60 1.20 3.00

YOUNG MEN
No. 24, Dec, 1953-No. 28, June, 1954
Atlas Comics
24-Origin Captain America, Human Torch, & Sub-Mariner; which are revived; Red Skull app. 91.00 273.00 725.00
25-28; 25-Romita-c/a 64.00 193.00 450.00

YOUNG ZEN: CITY OF DEATH
Late 1994 (3.25, B&W)
Entity Comics
1 0.70 1.30 3.25

YOUNG ZEN INTERGALACTIC NINJA
1993-No. 3, 1994 (2.95, B&W, Limited series)
Entity Comics
1-(3.50)-Gold foil embossed logo, bagged w/chromium trading card by S. Kieth 0.70 1.40 3.50
2, 3-Gold foil embossed logo 0.60 1.20 3.00

ZATANNA
July, 1993-No. 4, Oct, 1993 (1.95, color, mini-series)

DC Comics
1–4 0.40 0.80 2.00

ZEALOT
Aug 1995-Present (2.50, color)
image Comics
1–2 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA
1987 (1.75, B&W)
1,2-Copyright-Stern and Cote 1.00 2.00 5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL
1994 (2.50,B&W)
Parody Press
1-w/flip-story of Reno Intergalactic Chihuahua 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA (Earthy)
No. 0, June-July, 1993-No. 3, 1994 (2.95, B&W)
0-3;0-Gold foil stamped-c, photo-c of Zen model; 1-3-foil stamped-c 0.60 1.20 3.00

0-(1993, 3.50)...All New Color Special; chromium-c by Joe Lee
0.70 1.40 3.50

COLOR
1994-Present (2.25, color)
1-(3.95)-Chromium die cut-c 0.80 1.60 4.00
1-(2.25-c) 0.50 0.90 2.25
0-(2.25)-Newsstand; Joe Lee-c/i ...All New Color Special #0
0.50 0.90 2.25
2-(2.50)-Flip-book format 0.50 1.00 2.50
2-(3.50)-Flip-book format; polybagged with premium trading card
0.70 1.40 3.50
3-5-(2.50) 0.50 1.00 2.50
6-(2.95)/7-...Yearbook/Hazardous Duty 1 ('95) 0.60 1.20 3.00
...Ashcan - Tau of the Universe -(No price) Flip cover

MILESTONE
1994-No. 3, 1994 (2.95, color, limited series)
1-3-Gold foil logo; r/Defend the Earth 0.60 1.20 3.00

SPRING SPECTACULAR
1994 (2.95, B&W)
1-Gold foil logo 0.60 1.20 3.00

STARQUEST
1994-Present (2.95, B&W)
1-7-Gold foil logo 0.60 1.20 3.00

THE HUNTED
1993-No. 2, 1994 (2.95, B&W)
1-(2.95)-Newsstand edition; foil logo 0.60 1.20 3.00
1-(3.50)-Polybagged w/chromium card by Sam Kieth, foil logo
0.70 1.40 3.50
2,3-(2.95)-Foil logo 0.60 1.20 3.00

ZERO HOUR: CRISIS IN TIME
No. 4(#1), Sept, 1994-No. 0(#5), Oct, 1994 (1.50, color, 1x+4xed series)
DC Comics
4(#1)-0(#5) 0.30 0.60 1.50
"Ashcan"-(1994, free, B&W,8 pgs.) 0.10 0.20 0.50

ZERO ZERO
Mar 1995-Present (3.95, B&W)
Fantagraphics
1–4-Anthology by Various 0.80 1.60 4.00

ZORRO
Jan 1966- Mar 1968 (A; photo-c)
Gold Key
1-Toth-a 10.00 20.00 50.00
2,4,5,7–9-Toth-a 6.00 12.00 30.00
3,6-Tuska 5.00 10.00 25.00

ZORRO
Nov 1993-Nov 1994 (2.50, color)
Topps
0-(11/93, 1.00, 20 pgs.) 0.20 0.40 1.00
1,4,6–8,11–1: Mayo-c, 10-Julie Bell-c, 11-Lady Rawhide-c
0.50 1.00 2.50
2-Lady Rawhide app (not in costume) 1.40 2.80 7.00
3-1st app. Lady Rawhide 2.40 4.80 12.00
5-Lady Rawhide app 1.00 2.00 5.00
10-(2.95)-Lady Rawhide-c & app. 0.80 1.60 4.00

Important Notice. All of the information, including valuations, in this book has been compiled from the most reliable sources, and every effort has been made to eliminate errors and questionable data. Nevertheless, the possibility of error always exists in a work of such immense scope. The publisher will not be held responsible for losses which may occur in the purchase, sale, or other transaction of items because of information contained herein. Readers who feel they have discovered error are invited to *write* and inform us so that the errors may be corrected in subsequent editions.



Do You Want...
QUICK, EASY COMICS
Gorgeous EC Comics



Reprinting the originals, in affordable facsimile format! Easy-to-buy, easy-to-read, available in comics shops or from the publisher! HBO's Crypt-Keeper and stories are adapted from EC comics!!

SUBS!!
BACK ISSUES!!
EC ITEMS!!

GEMSTONE PUBLISHING

PO BOX 469 WEST PLAINS, MO 65775

417-256-2224 ORDERS ONLY 1-800-EC CRYPT



WELCOME!

Welcome to the FAN Headquarters™ listings! You can always be sure to find the latest issue of Overstreet's FAN at any of these fine retail stores. Listings are alphabetical by state, city, and store name.

Attention Retailers: Would you like to see your store listed here FREE every month? Would you like to be eligible for free or reduced cost POP items, as well as special premiums? Just order at least 25 copies of **Overstreet's FAN** every month from your distributor, and fax us your store name, address, and phone number along with a copy of your distributor's invoice showing your order of **FAN** to (410) 560-6107. Questions? Call Marketing Coordinator Brady Darwin at (410) 560-5806, ext. 408.

ALABAMA					
THE COMIC STRIP	2738 18TH ST SOUTH	HOMEWOOD	AL	35209	205-870-1323
CAPITAL CITY COMIC SHOP	6154 ATLANTA HWY	MONTGOMERY	AL	36117	334-277-1246
ALASKA					
THE COMIC SHOP	418 3RD ST #2	FAIRBANKS	AK	99701	907-452-5780
ARIZONA					
ATOMIC COMICS	1318 W SOUTHERN #9	MESA	AZ	85202	602-649-0807
DRAGONS LAIR	1620 W. UNIVERSITY DRIVE	MESA	AZ	85201	602-649-2624
ARKANSAS					
ALTERNATE WORLDS BOOKS & COMICS	4501 CENTRAL AVE #144	HOT SPRINGS	AR	71913	501-525-8999
COMIC BOOK STORE	9307 TREASURE HILL	LITTLE ROCK	AR	72207	501-227-9777
COLLECTORS EDITION	3217 JOHN F KENNEDY	N LITTLE ROCK	AR	72116	501-791-4222
CALIFORNIA					
COMIC RELIEF BERKELEY	2138 UNIVERSITY AVE	BERKELEY	CA	94704	510-843-5002
COMICS & COMIX	104 O'NEILL CT	FOLSON	CA	95630	916-983-6640
MILE HIGH COMICS	12041 HARBOR BLVD	GARDEN GROVE	CA	92640	714-748-7091
COMICS UNLIMITED	21505 NORWALK BLVD	HAWAIIAN GARDENS	CA	90716	310-865-4474
GOLDEN APPLE I	7711 MELROSE AVE	LOS ANGELES	CA	90046	213-658-6510
COMICS 'N MORE	8238 TAMPA AVE	RECEDA	CA	91335	818-341-9630
A-1 COMICS	5800 MADISON AVE	SACRAMENTO	CA	95841	916-331-9203
COMIC-KAZE	5615 BALBOA AVE	SAN DIEGO	CA	92111	619-278-0371
THE COMIC GALLERY	4224 BALBOA AVE	SAN DIEGO	CA	92117	619-578-9444
METRO COMICS	15 WEST ANA PAMU	SANTA BARBARA	CA	93101	805-963-2168
BRIAN'S BOOKS	2767 EL CAMINO REAL	SANTA CLARA	CA	95051	408-985-7481
DREAM WORLD COMICS	6116 TELEGRAPH RD	VENTURA	CA	93003	805-650-3349
RALPH'S COMIC CORNER	2377 EAST MAIN ST	VENTURA	CA	93003	805-653-2732
COLORADO					
BARGAIN COMICS	21 1/2 E BIJOU	COLORADO SPRINGS	CO	80903	719-578-8847
AVALANCHE COMICS	7200 W ALAMEDA AVE	LAKEWOOD	CO	80228	303-937-3703
MILE HIGH COMICS	9201 N WASHINGTON ST	THORNTON	CO	80221	303-457-2612
CONNECTICUT					
FANTASY COMICS	2325 E MAIN ST	BRIDGEPORT	CT	6610	203-335-6421
DISTRICT OF COLUMBIA					
ANOTHER UNIVERSE	3060 "M" ST NW	WASHINGTON	DC	20007	202-333-8651
FLORIDA					
COLISEUM OF COMICS	1180 E VINE ST	KISSIMMEE	FL	34744	407-422-5757
FAMOUS FACES & FUNNIES	1731 N WICKHAM RD	MELBOURNE	FL	32935	407-259-3575
THE ALTERNATE DIMENSIONS	6781 MILLER DR	MIAMI	FL	33155	305-663-4730
GEORGIA					
AUGUSTA BOOK EXCHANGE	1631 GORDON HWY	AUGUSTA	GA	30906	706-793-7796
DR. NO'S	3428 CANTON RD	MARIETTA	GA	30066	404-422-4642
HAWAII					
GECKO BOOKS & COMICS	3613 WAIALAE AVENUE	HONOLULU	HI	96816	808-263-2004

ILLINOIS					
DREAMLAND COMICS	1231 W DUNDEE ROAD	BUFFALO GROVE	IL	60089	708-259-6060
MOONDOG'S	2301 N CLARK ST	CHICAGO	IL	60614	312-248-6060
THE LOWER DECK	210 N MICHIGAN AVE	CHICAGO	IL	60601	312-357-1251
ALL AMERICAN COMIC SHOPS, LTD.	3514 W 95TH ST	EVERGREEN PARK	IL	60642	708-425-7555
DARK TOWER BOOKS & COMICS	5900 N ILLINOIS	FAIRVIEW HEIGHTS	IL	62221	314-279-2984
GRAHAM CRACKERS	5 E CHICAGO AVE	NAPERVILLE	IL	60540	708-355-4310
M & M COMIC SERVICE	13617 SOUTHWEST HWY	ORLAND PARK	IL	60462	708-349-2486
ACME BOOKS	1307 W GLEN	PEORIA	IL	61614	309-691-9816
MORE FUN COMICS	117 RICE LAKE SQUARE	WHEATON	IL	60187	708-668-1350
INDIANA					
BLUE MOON COMICS & GAMES	8336 W 10TH ST #E	INDIANAPOLIS	IN	46234	317-271-1479
DRAGONS LAIR	4033 S MICHIGAN	SOUTH BEND	IN	46614	219-291-5507
KANSAS					
PRAIRIE DOG COMICS	7130 W MAPLE STE 240	WICHITA	KS	67209	316-942-3456
KENTUCKY					
THE GREAT ESCAPE	2433 BARDSTOWN RD	LOUISVILLE	KY	40205	502-456-2216
LOUISIANA					
PAPER HEROES I	3516 RYAN ST	LAKE CHARLES	LA	70605	318-478-2143
MORE FUN COMICS, INC	8200 OAK ST	NEW ORLEANS	LA	70118	504-865-1800
MARYLAND					
ANOTHER UNIVERSE	2110 WHITE MARSH MALL	BALTIMORE	MD	21236	410-931-2900
GEPPI'S COMIC WORLD - HARBORPLACE	301 LIGHT ST	BALTIMORE	MD	21202	410-547-0910
GEPPI'S COMIC WORLD - SECURITY MALL	1722 N ROLLING RD	BALTIMORE	MD	21244	410-298-1758
ALTERNATE WORLDS	72 CRANBROOK RD	COCKEYSVILLE	MD	21030	410-666-3290
ANOTHER UNIVERSE	2076 COLUMBIA MALL	COLUMBIA	MD	21044	410-715-4444
GEPPI'S COMIC WORLD-SILVER SPRING	8317 FENTON ST	SILVER SPRING	MD	20910	301-588-2546
BARBARIAN BOOK SHOP	112345 GRANDVIEW AVE	WHEATON	MD	20902	301-946-4184
MASSACHUSETTS					
NEWBURY COMICS	332 NEWBURY ST	BOSTON	MA	02115	617-236-4930
NEW ENGLAND COMICS	1511 HANCOCK ST	QUINCY	MA	02169	617-770-1848
DON'T CALL 'EM FUNNYBOOKS	1138 B MEMORIAL AVE	WEST SPRINGFIELD	MA	01089	413-785-5227
MICHIGAN					
COMIX OASIS	6661 ALLEN RD	ALLEN PARK	MI	48101	313-382-0700
KRYPTON'S COLLECTABLES, INC	2965 ORCHARD LAKE RD #3	KEEGO HARBOR	MI	48320	810-682-3895
CLASSIC MOVIE & COMIC CENTER	19047 MIDDLEBELT RD	LIVONIA	MI	48152	810-476-1255
GALAXY COMICS	3089 BAY PLAZA	SAGINAW	MI	48604	517-799-6334
MINNESOTA					
B & B COMICS	221 3RD ST NW	BEMIDII	MN	56601	218-759-0246
MISSOURI					
BUGS COMICS AND GAMES	3533 DUNN RD #102	FLORISSANT	MO	63033	314-839-5131
THE FANTASY SHOP	7525 N LINDBERGH	HAZELWOOD	MO	63042	314-831-5211
THE FANTASY SHOP	203 N KIRKWOOD	KIRKWOOD	MO	630122	314-965-3231
DARK TOWER	426 MID RIVERS MALL DR	ST PETERS	MO	63376	314-279-2984
NEBRASKA					
COSMIC COMICS, INC.	200 N 66TH ST, STE 208A	LINCOLN	NE	68505	402-467-2727
DRAGON'S LAIR #1	8316 BLONDO ST	OMAHA	NE	68134	402-399-9141
NEVADA					
SILVER CACTUS COMICS	729 N NELLIS BLVD	LAS VEGAS	NV	89110	702-438-4408
NEW HAMPSHIRE					
THE COMIC STORE	300 MAIN ST	NASHUA	NH	03060	603-881-4855
CHRIS' COMIC & CARDS	522 SOUTH BROADWAY	SALEM	NH	03079	603-474-2283
NEW JERSEY					
STEVE'S COMIC RELIEF	12 HERITAGE SQUARE	DELRAN	NJ	08075	609-461-1770

STEVE'S COMIC RELIEF	1655 OAK TREE RD	EDISON	NJ	08820	908-494-2343
JOKER'S CHILD	12-70 RIVER RD	FAIRLAWN	NJ	07410	201-794-6830
STEVE'S COMIC RELIEF	165 MERCER MALL	LAWRENCEVILLE	NJ	08648	609-452-7548
STEVE'S COMIC RELIEF	1362 HOOPER AVE	TOMS RIVER	NJ	08753	908-244-5003
COMICS PLUS	HWY 35 & SUNSET AVE	WANAMASSA	NJ	07712	908-922-3308
NEW MEXICO					
THE COMIC WAREHOUSE	9617 MENAUL BLVD. NE	ALBUQUERQUE	NM	87112	505-293-3065
NEW YORK					
STRIKE ZONE	42-07 31ST AVE	ASTORIA	NY	11103	718-278-1292
NANUET VIDEO	426 NANUET MALL SOUTH	NANUET	NY	10954	914-623-6600
ALEX'S MVP	256 E 89TH ST	NEW YORK	NY	10128	212-831-2273
COMIC ART GALLERY	163 BLEEKER ST	NEW YORK	NY	10012	212-777-2770
JIM HANLEY'S UNIVERSE	126 W 32ND ST	NEW YORK	NY	10001	212-268-7088
JIM HANLEY'S UNIVERSE	166 CHAMBERS ST	NEW YORK	NY	10007	212-349-2930
PAYLESS COLLECTIBLES, INC.	180 BROADWAY 2ND FL	NEW YORK	NY	10038	212-267-5150
COMICS ETC.	274 NORTH GOODMAN ST	ROCHESTER	NY	14607	716-473-7150
EMPIRE® COMICS I	375 STONE RD	ROCHESTER	NY	14616	716-663-6877
WONDERLAND COMICS	1620 PENFIELD RD	ROCHESTER	NY	14625	716-248-0450
JIM HANLEY'S UNIVERSE	350 NEW DORP LANE	STATEN ISLAND	NY	10306	718-351-6299
TWILIGHT BOOK & GAME EMPORIUM	1401 NORTH SALINA ST	SYRACUSE	NY	13208	315-471-3139
NORTH CAROLINA					
HEROES AREN'T HARD TO FIND	CENTRAL AVE & THE PLAZA	CHARLOTTE	NC	28205	704-375-7462
BALLISTIC COMICS	521 KINGFIELD DR	CONCORD	NC	28027	704-782-5309
BLUE RIDGE COMICS	SHOP 209- SMILEY'S FLEA MARKET	FLETCHER	NC	28732	704-687-2743
HEROES ARE HERE	208 S BERKELEY BLVD	GOLDSBORO	NC	27534	919-751-3131
ACME COMICS #1	1808 SPRING GARDEN ST	GREENSBORO	NC	27403	910-855-0217
DADDY JIM'S	237 MONTLIEU AVE	HIGH POINT	NC	27262	910-889-9945
CAPITAL COMICS OF RALEIGH	3027A HILLSBOROUGH ST	RALEIGH	NC	27607	919-832-4600
HEROES AREN'T HARD TO FIND	3234 SILAS CREEK PKWY	WINSTON-SALEM	NC	27103	919-765-4370
OHIO					
THE COMIC CONNECTION	1874 TAMRACK CIRCLE S	COLUMBUS	OH	43229	614-848-8161
JC'S COMIC SHOP	5239 HILL AVENUE	TOLEDO	OH	43615	419-531-6097
OKLAHOMA					
NEW WORLD COMICS	6219 N MERIDIAN	OKLAHOMA CITY	OK	73112	405-721-7634
COMIC EMPIRE OF TULSA	3122 SOUTH MINGO RD	TULSA	OK	74146	918-664-5808
OREGON					
NOSTALGIA COLLECTIBLES	527 WILLAMETTE ST	EUGENE	OR	97401	503-484-9202
EXCALIBUR BOOKS AND COMICS #1	2444 SE HAWTHORNE BLVD	PORTLAND	OR	97214	503-231-7351
HEROES HAVEN	627 SE JACKSON ST	ROSEBURG	OR	97470	503-673-5004
RBI'S SPORTS CARDS & COMICS	2785 COMMERCIAL ST SE	SALEM	OR	97302	503-585-4090
GATEWAY COMIC & SPORTSCARD	3000 GATEWAY #534	SPRINGFIELD	OR	97477	503-726-5153
PENNSYLVANIA					
STEVE'S COMIC RELIEF	4153 WOERNER AVE	LEVITTOWN	PA	19057	215-945-7954
FAT JACK'S COMICRYPT	2006 SANSOM ST	PHILADELPHIA	PA	19103	215-963-0788
EDDE'S ENTERTAINMENT	1111 PENN AVE	PITTSBURGH	PA	15222	412-261-0900
COMIC STOP- LEGENDS	2600 PLYMOUTH MEETING MALL	PLYMOUTH MEETING	PA	19462	610-828-5848
COMIC CASTLE INC.	17 W FOURTH ST	WILLIAMSPORT	PA	17701	717-322-8763
THE COMIC BOOK STOP	1012 E WILLOW GROVE AVE	WYNDMOOR	PA	19118	215-836-2098
RHODE ISLAND					
ENTERPRISE COLLECTIBLES	873 WATERMAN AVE	E PROVIDENCE	RI	02914	401-435-5818
SOUTH CAROLINA					
HEROES AREN'T HARD TO FIND	1415-A LAURENS RD	GREENVILLE	SC	29607	803-235-3488
BOOK BUSTERS	2150 NORTHWOODS AVE #F-7	N CHARLESTON	SC	29406	803-569-0836

HEROES AREN'T HARD TO FIND	W.O. EZELL BLVD	SPARTANBURG	SC	29301	803-574-1713
TENNESSEE					
AMERICAN COMICS & CARDS	6828 SHALLOWFORD RD	CHATTANOOGA	TN	37421	615-490-0501
COLLECTOR'S CHOICE	3405 KEITH ST	CLEVELAND	TN	37311	615-472-6649
CLINTON CARDS, COMICS, & COLLECTIBLES	372 MARKET ST	CLINTON	TN	37716	615-457-5273
TEXAS					
BEDROCK CITY COMIC CO	6521 WESTHEIMER	HOUSTON	TX	77057	713-780-0675
HEROES & FANTASIES	7103 BLANCO RD	SAN ANTONIO	TX	78216	210-340-0074
HEROES & FANTASIES	6856 INGRAM RD	SAN ANTONIO	TX	78238	210-522-9063
NOW & THEN COLLECTIBLES	5800 BROADWAY STE 205	SAN ANTONIO	TX	78209	210-805-9690
AUSTIN BOOKS & SPORTS CARDS	1321 S VALLEY MILLS DR	WACO	TX	76711	512-454-4197
UTAH					
COMICS UTAH	258 E 100 SOUTH	SALT LAKE CITY	UT	84111	801 328-3300
VIRGINIA					
GEPPI'S COMIC WORLD-CRYSTAL CITY	1606 CRYSTAL SQUARE ARCADE	ARLINGTON	VA	22202	703-413-0618
ANOTHER UNIVERSE	11737L FAIR OAKS MALL	FAIRFAX	VA	22033	703 273 3355
HALF TIME CARDS & COMICS	1814-H TODDS LANE	HAMPTON	VA	23666	804 838 3155
HEROES & VILLAINS OF YORKTOWN	1152 BIG BETHEL RD	HAMPTON	VA	23666	804 838 4431
THORE COMICS	3514 OAKLAWN BLVD	HOPEWELL	VA	23860	804 458 9561
RICHMOND COMIX	8517 MIDLOTHIAN TPKE	RICHMOND	VA	23235	804 330 3460
B&D COMIC SHOP	802 ELM AVE SW	ROANOKE	VA	24016	703 342 6642
STAR CITY COMICS	5623 WILLIAMSON RD NW	ROANOKE	VA	24012	540 362 4400
ANOTHER UNIVERSE	6383 SPRINGFIELD MALL	SPRINGFIELD	VA	22150	703 311 0404
THE TRILOGY SHOP	5773 PRINCESS ANNE RD	VIRGINA BEACH	VA	23462	804 490 2205
FOUR COLOR FANTASIES	80 WEEMS LN	WINCHESTER	VA	22601	703 662 7377
WYOMING					
COMIC QUEST	1418 LOGAN AVE	CHEYENNE	WY	82001	307 637 2843
INTERNATIONAL					
GENUX COMICS	ARENALES 3335, PASEO DEL SOL LOC 6	BUENOS AIRES	ARGENTINA	1103	011-54-1-825-1799
GLOBAL COMICS PTY, LTD.	UNIT 9 / 192A KINGSGROVE RD	KINGSGROVE NSW	AUSTRALIA	2208	011-61-250-4743
GLOBAL COMICS	83A ARGYLE ST	PARRAMATTA NSW	AUSTRALIA		011-02 891-1848
ADELAIDE COMICS CENTRE	SHOP 7, JOHN MARTINS PLAZA	SOUTH AUS	AUSTRALIA	5000	618 223 5593
ANOTHER DIMENSION I	324-10 ST NW	CALGARY	ALBERTA	T2N 1V8 CAN	403 283-7078
PHOENIX COMICS	2523-A 17TH AVE SW	CALGARY	ALBERTA	T3E 0A2 CAN	403-246-1706
B.A.'S COMICS & NOSTALGIA	121 OXFORD ST EAST	LONDON	ONT	N6A 1T4 CAN	519-439-9636
PENDRAGON COMICS	1107 LORNE PARK RD	MISSISSAUGA	ONT	CAN	905 278 8625
CONNECTION M.D.	1539 VAN HORNE AVE	MONTREAL	QC	H2V 1L4 CAN	514 948 2627
LIBRAIRIE ASTRO	1844 STE CATHERINE WEST	MONTREAL	QUEBEC	H3H 1M1 CAN	514-932-1139
UNICORN COMICS, INC	438 KING ST WEST	OSHAWA	ONT	L1J 2K9 CAN	905 723-7212
WYLD STAR	53 KING ST EAST	OSHAWA	ONT	L1H 1B4 CAN	905-728-4911
EMERALD COMICS	1431 KINGSTON RD	SCARBOROUGH	ONT	M1N 1R4 CAN	416-694-3211
1,000,000 COMIX	513B YONGE ST	TORONTO	ONT	M4Y 1Y3 CAN	416-944-3016
PARADISE CARDS & COMICS	3278 YONGE ST	TORONTO	ONT	M4N 2L6 CAN	416-487-9807
PENDRAGON COMICS	3759 LAKESHORE BLVD WEST	TORONTO	ONT	M8W 1R1 CAN	416-253-6974
GOLDEN AGE COLLECTIBLES	830 GRANVILLE ST	VANCOUVER	BC	V6Z 1K3 CAN	604-683-2819
LA BORSA DEL FUMETTO	VIA LECCO 16	MILANO	ITALY	20124	011-39-220388
COMIC QUEST	30 BAGUIO ST	ALABANG HILLS	MANILA		011-63-2633-6901
C.A.T.S. COLLECTIBLES	711 CAMBA ST, RM 303	BINONDO, MANILA	PHILIPPINES		011-63 2241 8036
MATO'S STAMP & COIN CENTER	109 RUIZ GANDIA	ARECIBO	PR	00613	809-878-8115
A TIME TO PLAY	G36 VILLA CAPARRA	GUAYNABO	PR	00965	809-754-3786
FANTASY HOUSE	66 CALLE DR BASORA NORTE	MAYAGUEZ	PR	00680	809-265-1970

BIGGER...BETTER...MORE SPECTACULAR!

2nd YEAR IN PHILLY

PHILADELPHIA

COMIC BOOK SPECTACULAR

JANUARY 12TH, 13TH, 14TH, 1996

PENNSYLVANIA CONVENTION CENTER

12TH AND ARCH STREET

PLEASE NOTE: ALL ARTISTS ARE SUBJECT TO CHANGE AND MAY NOT APPEAR ALL 3 DAYS

COMIC BOOK SUPERSTARS!

GEOF DARROW
TERRY MOORE
STEVE EPTING
RICKY CARRALERO
TOM GRINDBERG
LEE WEEKS
DAVID MACK
JIM BALENT
CHUCK DIXON
RICK LEONARDI
GENE COLAN
DAVE HOOVER
MARK BODE'
ERIC TALBOT
MALCOLM DAVIS
STEVE LIEBER
MARK MCKENNA
JOE DEVITO
MICHAEL AVON OEMING
ERIC SHANOWER
AMANDA CONNER
MIKE MANLEY
TED SLAMPYAK
DAVE COCKRUM
GRAY MORROW
MIKE SELLERS
LARRY MAHLSTEDT
FLINT HENRY

PLUS HUNDREDS MORE!!

Appearing! DYNAMIC

In Person! Artist ANDY KUBERT & Writer MARK WAID FOR X-MEN

In Person! BORIS SATURDAY ONLY!!

Appearing! FAN

FOR MORE INFORMATION PLEASE CALL GREAT EASTERN CONVENTIONS: (908) 788-6845

CONTEST WINNERS

OVERSTREET'S FAN™ IS PLEASED TO CONGRATULATE ALL THE WINNERS OF THE CONTESTS IN ISSUE #3.

ENTITY CONTEST

GRAND PRIZE WINNER

BRYAN KOCH
CARLSBAD, CA
AGE 11

FIRST PRIZE WINNER

ISAAC HERNANDEZ
HATO REY, PUERTO RICO
AGE 17

SECOND PRIZE WINNERS

WADE EADES
PARIS, KY
AGE 30

ROBB SUTTON
YORBA LINDA, CA
AGE 26

RICK HIGHIN
TORONTO, ONT CANADA
AGE 19

LON ERICKSON
OAKDALE, MN
AGE 46

TEDDY KYREZIS
LONG ISLAND, NY
AGE 28

SEAN BUCHANAN
WESTBANK, BC CANADA
AGE 15

ANGELA KLOHR
ST LOUIS, MO
AGE 25

DONNA RABALAIS
SLIDELL, LA
AGE 21

DAVID LIGUTTI
CHULA VISTA, CA
AGE 19

FRANK RESTO
NEW YORK, NY
AGE 24

SCREAMIN' MODELS

GRAND PRIZE WINNERS

WHITBY WISE
RICHARDSON, TX
AGE 24

ANTAL TOTH
AUSTIN, TX
AGE 33

JESS ANGLIN
FAIRFIELD, OH
AGE 22

JAMES HIMENES
HUNTINGTON BEACH, CA
AGE 27

STEVE GIANNOPOULOS
GLENVIEW, IL
AGE 12

SHADOWBART

GRAND PRIZE WINNER

BRUCE SCHALCHER
HAVERTOWN, PA
AGE 40

FIRST PRIZE WINNER

DEREK BOYD
UNIONDALE, NY
AGE 29

SECOND PRIZE WINNER

JOHN PURCELL
DREXEL HILL, PA
AGE 26

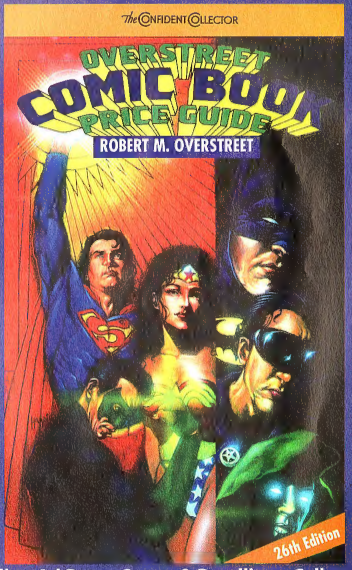
ADVERTISE NOW!

ADVERTISING DEADLINE DEC. 1, 1995

26th Edition of the popular
Overstreet Comic Book Price Guide

More informative then ever,
this huge jam-packed edition contains:

- *Huge full-color section!*
- *Comprehensive listing of comic book publishers and famous characters.*
- *Listings of the "Greatest Books of all time"!*
- *Where to buy & sell comics.*
- *Updated market report, pricing news, and insider tips.*
- *The most up-to-date pricing information anywhere!*



For information regarding Ad Rates, Specs, & Deadlines, Call:

JOHN D. MCGONIGLE

(410) 560-5806 x352 **(410) 560-6107 (fax)**

Swimmin' Pools, Movie Stars Part Three

If you hammer together a few pieces of wood and turn them into a table, you own that table. You and nobody else. That table is *yours*, yours to use or give away or sell or destroy. At the precise moment you build that table, whether it's beautiful or ugly as sin, whether it stands as solid as Gibraltar or wobbles like a newborn calf, that table is *your* property. This is equally true if the product of your efforts is a chemical equation, a symphony, the design for a new propulsion system, or a comic book page. It takes a conscious decision on your part to surrender this plain-as-day moral and legal right to creator ownership. That's been the whole point of the "debate" over creator ownership in the comic book world over the past two decades—although "debate" is a darn funny term for a discussion where one of the parties involved doesn't offer up anything more than stony silence and quiet threats. Creator ownership isn't just some perk to be granted to this month's prima donna to paraphrase that old line about speed limits. It's not just a good idea. It's the law.

FRANK MILLER

Maybe you've got one of those annoying neighbors or friends or relatives who asks you if you'll let him "borrow" something, and shows no intention whatsoever of ever returning it. If what they're "borrowing" is a pound of coffee or a shovel, that's an inconvenience. But if your neighbor dropped by to ask if he could borrow your car, not for an hour, not for a day, but forever, well, that'd be a pretty wacky definition of "borrowing," wouldn't it?

And if he went on to say he reserved the right to change the paint color of your car, rip out the upholstery, and sell the tires, wouldn't that go a step beyond wacky?

Of course it would. But "borrowing it forever," with total control over the treatment and disposition of a property, is precisely what is meant by the term "perpetual license," a pair of words that crawl like twin tapeworms through many so-called progressive contracts offered by major comics publishers. It allows the folks who created and wrote and drew the comic to see their names in the indicia, that tiny diamond-point type that's usually printed on the inside front cover that nobody but the lawyers ever read. It allows creators to consider themselves copyright owners. They still own it, sure they do. They've just let the publishers borrow it *forever*.

> *"...keep in mind that there are well-paid professionals who work full-time coming up with crap like this, and they earn their pay."*

If this seems to be a neat trick, keep in mind that there are well-paid professionals who work full-time coming up with crap like this, and they earn their pay. (And you can bet these clever fellows got paid better for "perpetual license" than did the then-Yugoslav who came up with "ethnic cleansing.") So yeah, these contract-writers can be slick, but that doesn't excuse anybody these days from signing their own name to that kind of garbage. The creator, and nobody else, is the one person responsible for the fate of his creation. If you sign a contract that grants a "perpetual license," you've made the client in every meaningful sense the owner of your creation. You've got no call whining about it. You've given them your blessing, and it's your own damn fault.

Publishers probably learned the "perpetual license" maneuver from their pals in Hollywood. As sorry as the history of comics is in such matters, Hollywood's contempt for source material is the stuff of legend, and they've got tons of money to toss at knotty problems like the central intent of American copyright law. Reading through movie contracts, you'll see that most work is simply declared "work-made-for-hire," which means a corporate logo somehow created a concept and a story, this remarkable feat often performed by the corporate logo before the corporate logo ever existed. (That's how Marvel Comics created Captain America twenty years before Marvel Comics came into being.) When work-made-for-hire is just too big a lie for a judge to swallow, there's always the option of borrowing it forever. The "perpetual license."

The irony here is that the very publishers who declared themselves author—or, more accurately, declared their *logos* author—of the works of Siegel and Schuster and Kirby and Lee and all the rest, and made it stick, may now find themselves caught with their own pants pulled down to their ankles. Who now owns Batman? If DC Comics does, then surely they'd rather comic book retailers had all those cool T-shirts and toys to sell, wouldn't they? How come comics retailers can't get all that stuff? Who now owns the X-Men? If Marvel does, how come you have to skip past your local comic shop and go to Toys 'R' Us to get the cool X-Men merchandise? If those publishers truly own those creations, and if, as they claim, they harbor only goodwill for the direct market, why aren't comics retailers able to sell all those toys and caps and shirts and games generated by successful movies and Saturday morning cartoons? If these "licenses" to Hollywood are good news for our industry, why aren't our most vulnerable colleagues, our retailers, granted a fair shot at competing for all the millions customers are spending on action figures and video games and McDonald's cups and all the rest?

It's a one-way street, our industry's love-affair with Hollywood is, and the traffic ain't coming our way. Hollywood will take whatever they can get from us, and give back exactly as little as they can possibly get away with. They've got our number. They've got us figured. We are, by comparison to them, a small-money industry, a disreputable field. They are immensely and unjustifiably full of themselves; just as wrongly, we wallow in self-contempt, thinking our artform and ourselves as unworthy of dignity or respect. We seek Hollywood's sanction and approval, which we do not need and which we will never receive. We want Hollywood's money, which their lawyers will never give us. We want Hollywood's audience, who cannot or will not read much of anything, not a newspaper, not a novel, and not a comic book. We, with our drawings and our words, with no Dolby Sound, no Industrial Light and Magic fireworks, we want to be a mass medium, selling words in sequence to a nation of illiterates. Hollywood welcomes us with mockery, with cruel cocktail-party laughter, and we think we've finally hit the Big Time. They make a couple of boffo-box-office superhero movies, and even though these movies profit our industry very little financially and not at all in terms of what moviegoers think of us, we think we've struck oil. Black Gold. Texas Tea.

They've got us figured. If there's one thing they're used to, it's people desperate to get in. Hollywood has been rightly called the Dream Factory. Whatever you can imagine, Hollywood offers something that looks damn close to the real thing. And here we come drooling, looking to get past the doorman and offering everything we have for the privilege of doing so, turning our most precious creations into grist for their mill, transforming comic book conventions nationwide from celebrations of a unique story-form into carnival-style welcoming parties for Galactus.

What will be left, once Hollywood's done with us? How much will we still have? What'll we still have in our pockets, once a few more **Judge Dredds** have launched and bombed and Hollywood decides "comic books don't make for good box office?" That time will certainly come, since no trend lasts for very long. They'll be off and away to the next thing. How much of what we have and what we essentially are will remain languishing in "perpetual license?"

Our industry, our field, and our artform will certainly survive this energetic, enthusiastic strip-mining. We've survived worse. But we will gain much less than we lose, as has been evidenced already. At worst, we'll find ourselves ushered away from the "cee-ment pond" we thought they gave us for real, wondering why all we have to show for it is a wicked sunburn and the swimsuit we've got on our butt, provided Hollywood is generous enough to let us keep the swimsuit. ■

©1995 Frank Miller

CD-ROM
for Mac & Windows







R.A. MONTGOMERY'S

COMIC CREATOR

WRITE & DESIGN YOUR OWN COMICS!



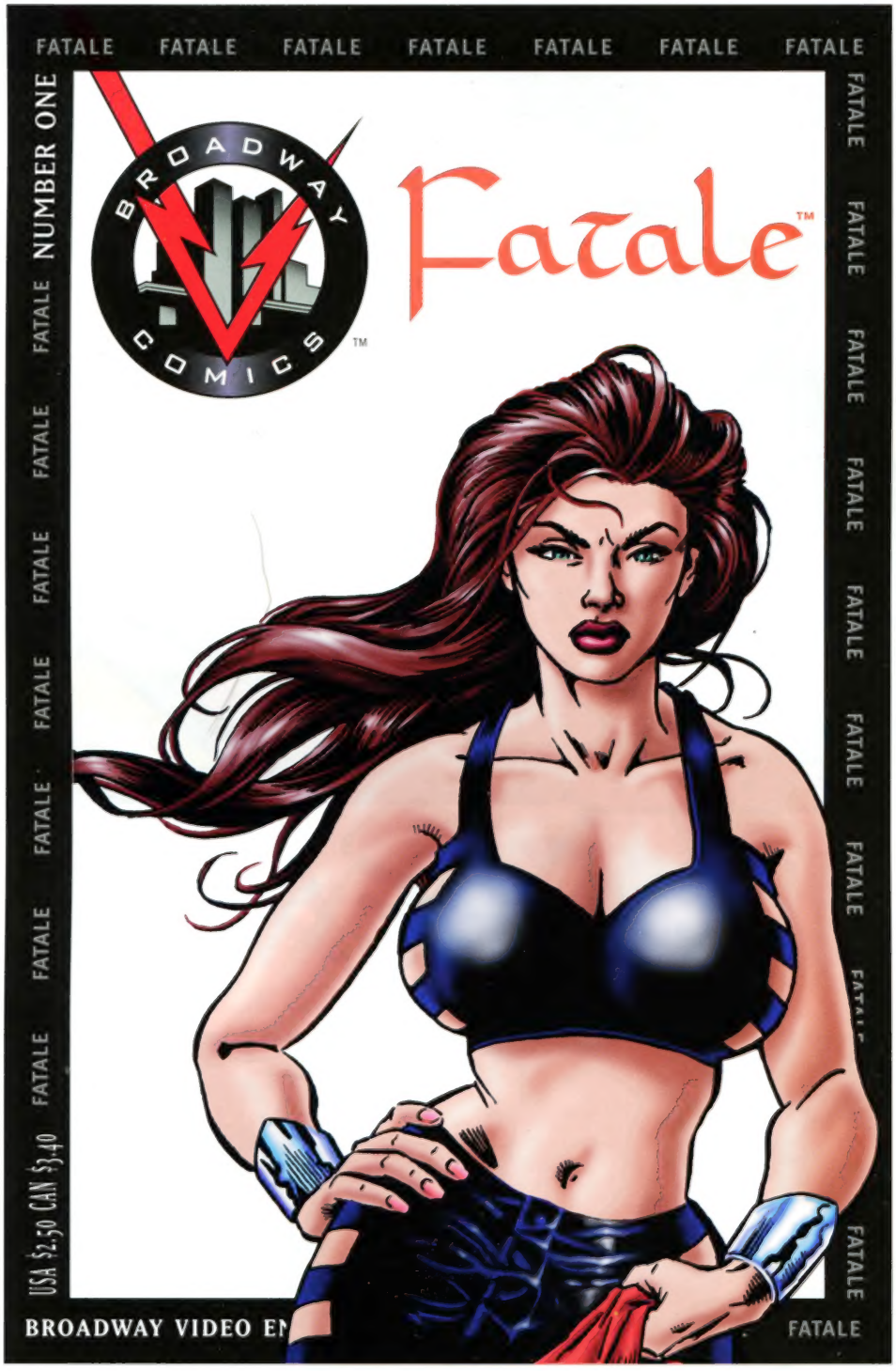
To Order:
800-685-4026

Inside this CD-ROM you'll find 18 dramatic Super Heroes and Super Villains, all awaiting your commands. With exotic site locations, hundreds of action poses and a comic font for writing your own dialog, COMIC CREATOR is designed to set your imagination free. You can even import art from other software programs. Print your comics or share them on-line.

AVAILABLE NOW IN SOFTWARE STORES

#1 ON SALE JANUARY

AVAILABLE AT COMIC BOOK STORES EVERYWHERE



Thirteen men run the world. They and all who serve them are out to get the woman called *Fatale*. But *men* are easy marks for her—because with a *touch* she can steal their strength, their brains, their talent. She's not worried about *them* so much...it's the woman they work for that scares Fatale. *She* can be a real monster.

Jim Shooter • J.G. Jones • Frank McLaughlin

Computer Color by Byte Hue

World Wide Web *http://comics.net/www/broadway/*

FATALE ™ AND © 1995 BROADWAY COMICS. ALL RIGHTS RESERVED